

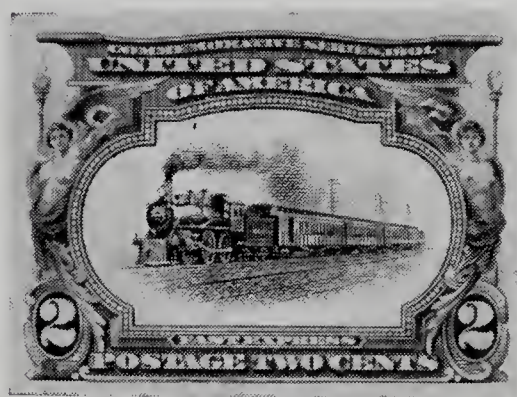
January 1954

Vol. 11 No. 1

Whole No. 41

The Essay-Proof Journal

Devoted to the Historical Background of Stamps



U. S. 295P—1901



Photograph of R. R. Train Used by Marcus Baldwin in Engraving above Stamp Vignette. (See p. 3.)

Official Journal of the Essay-Proof Society

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The Essay Proof Journal

Vol. 11, No. 1

January, 1954

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Marcus Wickliffe Baldwin

Bank Note Engraver

By Thomas F. Morris

(Continued from JOURNAL No. 40, page 206.)

Pan-American Exposition Stamps - 1901

In the fall of 1900 consideration was given by the Post Office Department for a series of commemorative stamps in celebration of the Pan-American Exposition opening in the spring of 1901 at Buffalo, N. Y. The pictorial subjects of the several values were to depict the industrial progress in the United States. The Department having reached a decision on values, subject matter and size of stamp, Baldwin was assigned the work of engraving the vignettes "Fast Express" for the 2 cents, "Bridge at Niagara Falls" for the 5 cents, and the "Fast Ocean Navigation" for the 10 cents, after designs by Ostrander Smith.

He was keenly interested in carrying out the engraving of these three subjects, particularly so in executing the "Fast Express". An etching was made from a reduced photograph of the latter subject about the middle of November, 1900. A die proof of this



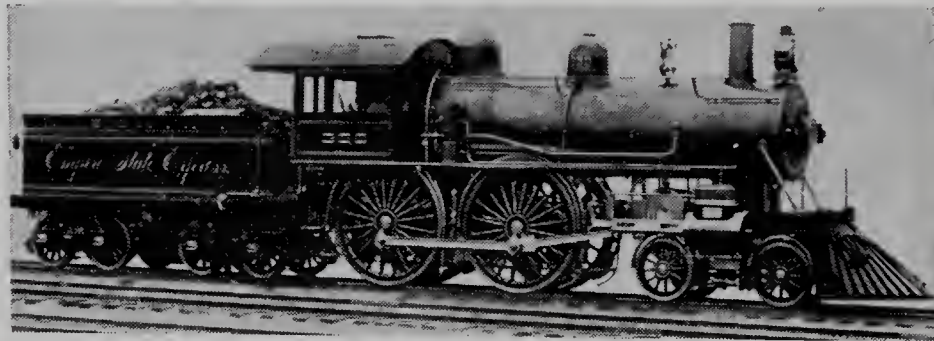
Vignette Nearly Completed



Proof of Finished Stamp



Photograph of N. Y. Central Locomotive "938" and Cars, copied by Baldwin for Vignette "Fast Express" on 2c Pan-American Exposition Stamp



New York Central Locomotive "999", equipped with extra large Drivers

engraving found in his records is dated "Nov. 22, 1900," and very little additional work was required to carry it through to a finished state.

The New York Central and Hudson River R. R. "999" locomotive hauled the "Empire State Express" on its famous record run of 112.5 miles per hour on May 10, 1893, west of Batavia, N. Y., and some years later the railroad officials highly publicized as a fact that this famous locomotive appeared on a U. S. Government stamp. This statement has been accepted and repeated by many philatelic writers since, but nothing could be further from the truth.

The photograph used by Baldwin in engraving the stamp was one taken of a train of the N. Y. C. & H. R. R. R., pulled by locomotive No. 938. The reproduction shown here (the number on the front of the locomotive being plainly visible in the photograph) matches in every detail the vignette on the stamp—locomotive, cars, smoke, telegraph poles, and tracks.* The "938" differs in design from the famous "999". The driving wheels of the latter were 86 inches in diameter and extended up through the running board of the engine, whereas the drivers of the "938" were about 7 inches smaller in diameter and the tops of the drivers were a few inches below the running board. This information on design has been authenticated by C. F. Graves of the Equipment Engineering Department of the New York Central R. R., and a photograph of the "999" shows conclusively that this locomotive was not used in engraving the stamp. (The drivers of the "999" were later replaced by wheels of a smaller diameter.)



Vignette Nearly Completed



Proof of Finished Stamp

"Bridge at Niagara Falls"

Baldwin worked from a photograph to engrave the 5c "Bridge at Niagara Falls". The Post Office Department provided a photograph of the S. S. "St. Louis" for the 10c "Fast Ocean Navigation", and after its receipt at the Engraving Division the designing artist superimposed gray and white wash tones, giving the water a much more turbulent action. The reproduction here shows the vessel sailing toward the left whereas the ship was engraved going in the opposite direction. This was accomplished by the engraver reversing his celluloid tracing of the reduced photograph of the ship. Again using his point, he retraced the original lines on the back of the celluloid, and upon applying his red chalk paste to the incised lines, and then rubbing the reversed outline tracing of the

* This photograph was first published by Allan M. Thatcher in *STAMPS*, May 22, 1937, p. 287.



Photograph of S. S. "St. Louis", with Wash Tones added by Baldwin,
Used in Engraving 10c Pan-American Exposition Stamp

ship onto the piece of steel, he was ready for the acid biting to begin his work of engraving the die.

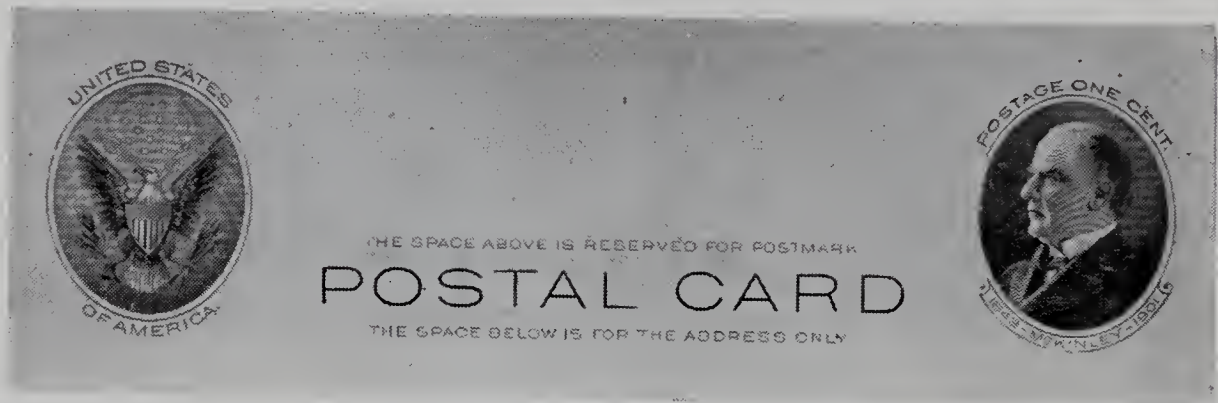
It is unfortunate that there cannot be illustrated the 50c and the \$50 Excise Tax stamps of Porto Rico engraved by Baldwin in the summer of 1901. Both stamps are of allegorical design and rank among his best work. Full credit should also be given to the designer of this series of stamps, Ostrander Smith. Finished and unfinished large die proofs of the stamps were found in Baldwin's records, the finished proofs being dated September 4, 1901.



Full Face McKinley Postal Card of 1902. Unfinished.—UX17E.

(Note that the metal of the die surrounding some of the lettering has not been cut away.)

The engraving of the 1c U. S. postal card issued in 1902 bearing the full face portrait of President William McKinley was started by Baldwin in late November, 1901. This postal card had a short life, being superseded by a new design of a profile portrait



Second McKinley Postal Card of 1902. Not quite finished.—UX18Ed.

of McKinley looking left. One of Baldwin's finished proofs of this card bears the date of April 30, 1902.

Free-Lance Work

During his period of employment with the Government he accepted commissions from outside firms to engrave portraits and picture work. His years at free-lancing brought him a reputation and his work was well received and in demand. These firms desired that he continue to accept commissions covering work of unusual style and character. He and others at the Bureau were allowed to do outside work if it interfered in no way with the work of the Department. In this connection it will be of interest to quote from a letter, dated November 4, 1901, from G. B. Burland, President and Manager of the British American Bank Note Co., Montreal, soliciting his interest in executing a portrait:

BRITISH AMERICAN BANK NOTE CO. (LIMITED)
Montreal

November 4th, 1901

Mr. Mark Baldwin, Engraver,
Bureau of Engraving & Printing,
Washington, D. C.

Dear Sir:—

It is a long time since I had the pleasure of seeing you and have only learned lately that you are located in Washington. I hope everything is going well with you and that you have lots of practice in engraving since I saw you.

I would ask you a favor whether you are in a position to engrave a portrait in first rate style and if so what time it would take you to promise delivery. If you are not in a position yourself to do so would you be good enough to give me the name of a first class portrait engraver that you think would likely do a small job.

I hope you will not think it too much trouble I am giving you and wish you to understand that the matter is perfectly personal and private.

Yours truly,

G. B. Burland

He found time after business hours to do similar work for his old firm Baldwin & Gleason Co., Ltd., John A. Lowell Co. of Boston, and others. Some of the extra dollars coming to him from these sources were put aside as a reserve fund for future needs.

His living quarters at this time at 1483 Columbia Road were quite inadequate to house members of his family who had only recently taken up residence with him in Washington. The necessity for finding suitable and more spacious quarters where his mother would be comfortable and a place in which he could entertain friends of the family who desired to visit him and his mother in the Capital City was a matter uppermost in his mind and a situation which confronted him to solve. Following his first four years residence he found the city, except for the mid-summer months, a desirable place to remain. It held an interest for him in about all things he considered he needed most for relaxation in both mind and body. This prompted him to seek a piece of property within



Dwelling purchased by Baldwin at 3000 - 13th St., N. W., Washington

a reasonable distance of his work. We find that he bought a two-story house and moved his family and belongings on April 1, 1902, to 3000 - 13th St., N. W., at which residence he remained during the next eighteen years.

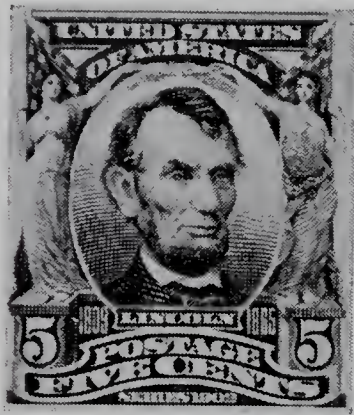
Word came to Baldwin of the death on May 30, 1902, of his old friend Henry G. Mandel of the American Bank Note Co. Mandel had visited him but a few months before and he was saddened by the news. Their acquaintance extended over a number of years; and their joint interest in the historical background of the business in stamp and bank note designs and the artisans who were responsible for them evoked a responsive chord whenever they would meet. Over the years they had exchanged specimens of the engraver's art. In Mr. Mandel's effects were found some of the things that Baldwin had given him, which later came into possession of the Earl of Crawford. Later these same stamp essays and proofs were brought back to the United States and today form a part of the collection of the writer of this biography. He then had not the slightest idea that some twenty years later a call would be made upon him to write upon the life and work of Marcus W. Baldwin, the engraver of these stamps.

Nothing could have given Baldwin more pleasure in his twenty-three years in the profession than the part he played in assembling by invitation the engraving work of his contemporaries in the bank note business for the exhibition to be held at the Cosmos Club in Washington on November 21-23, 1902, under the auspices of the American Society of Plate Engravers. He and George F. C. Smillie were the prime movers in planning the exhibition, the first of its kind ever held in the United States. There were represented 103 different specimens of the engraver's art by 43 engravers, and it met with a great deal of success and won wide acclaim.

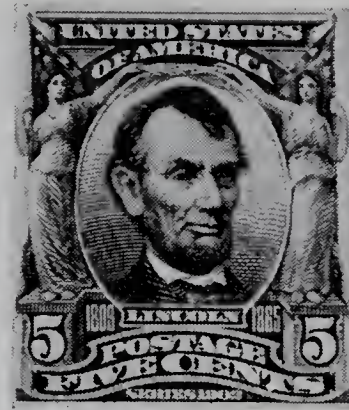
1902 Regular Stamp Issue

Of the 1902 series of stamps Baldwin engraved the 5c Lincoln, 10c Webster, 13c Harrison, 15c Clay and \$1 Farragut. This was the last series of stamps designed by Ostrander Smith. Baldwin had great admiration for Lincoln since his boyhood. His father had told him of the great events surrounding Lincoln's life and of his tragic death, which as a boy he had a good recollection of, and the fact that he had before him a photographic reproduction of the Emancipator by Brady from which to engrave the portrait for the stamp brought him a great deal of pleasure in reproducing it on steel. It cannot be determined whether the two female draped figures which embellish the design on both sides of the Lincoln portrait were also engraved by Baldwin.

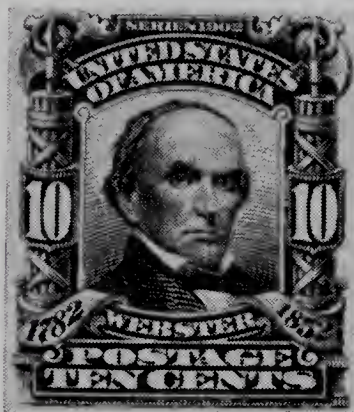
There is definite evidence that the first finished engraving of the stamp was unacceptable. The drapes on the center part of the figures were inartistic and a new design for the figures was carried out and these parts of the stamp re-engraved. The original die would show if these parts of the die were hammered up from the back, burnished out and then re-engraved. The impressions from these two dies are here illustrated.



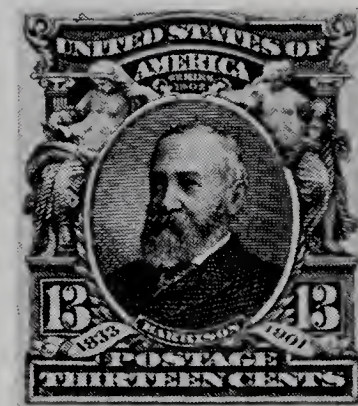
Essay (Large Die)



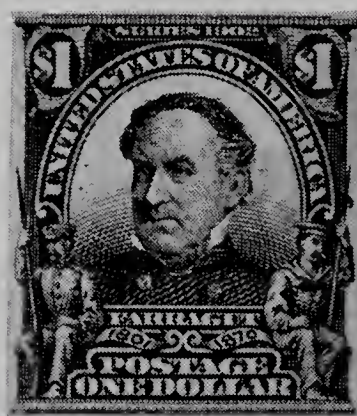
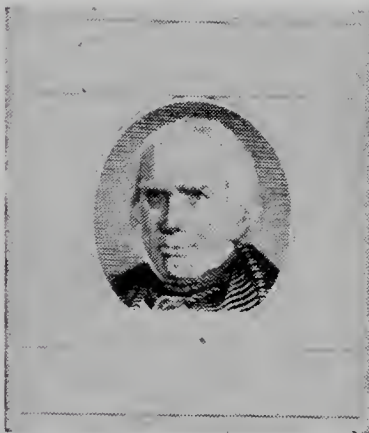
Proof of Finished Stamp



Unfinished Vignette



Proof of Finished Stamp



Proofs of Stamps of 1902 Regular Issue engraved by Baldwin

10c Webster, P. O. Die 314, started December 4th. Last day December 29th, 1902. 8 days to complete.

15c Clay, P. O. Die 315, started December 15th. Last day January 22, 1903. 9½ days to complete. (On Jan. 31st he delivered 12 proofs of the Clay portrait to Mr. Hill.)

\$1 Farragut, P. O. Die 318, started January 16th. Last day February 16th, 1903. About 4 days to complete. (Time to engrave other stamps not recorded.)

It seems strange that only four days were taken to execute the Farragut portrait, but this information is accurate according to the day by day and hourly record of his work on this particular engraving. During the period of his engraving this portrait he also alternated his time on the die for the U. S. Coat of Arms, which he began January 24th, and after working a full 18 days finished it on March 10th.

It is believed of sufficient interest to report that Baldwin's diary of 1903 discloses that on February 9th of that year he took up the transfer of "old stamp P. O. 321 to retouch it where it had been cracked"; and on the following day, February 10th, he worked several hours on the die restoring the break.

On April 30th of the same year he began the tracing of Sheridan's portrait used on the Reply Postal Card issued in 1904. No other reference is made to it following this entry. Then on October 13, 1903, he writes, "Finished engraving portrait of Sherman for return [message] postal card"; so that it is fair to assume that he was responsible for both portraits of this Postal Card issue.

Livingston Portrait for 1904 Louisiana Issue

Having finished the Sherman portrait for surface printing as mentioned above, Baldwin was asked by Mr. Hill to give his attention to developing the Robert R. Livingston portrait for one of the values of the series of stamps to commemorate the one hundredth anniversary of the Louisiana Purchase. The Post Office Department had decided upon a group of five stamps, the designs for which were the first developed by C. A. Huston, the new designer, who only a short time before had taken Ostrander Smith's place. We find Baldwin busily engaged on October 7, 1903, "at work all day at the Photo Gallery," and on the following day "at work all day in the Photo Gallery making some carbon prints for a St. Louis stamp."



Incomplete Essay



Proof of Finished Stamp

The facts that will be given here on the Livingston portrait for the 1 cent value have never before been published. The Post Office Department submitted and approved a copy of a Livingston portrait from which Baldwin worked for several days in cutting the portrait die, when suddenly it was withdrawn, the die discarded and another portrait of Livingston substituted, showing him as he appeared later in life. Fortunately a die proof of this first work was preserved and found in the engraver's effects. It shows the incomplete stage of the die in its early development and it is believed to be the only specimen extant and is here illustrated for the first time.

Death of His Mother

Mr. Baldwin had reached a time of life when friends and relatives of more advanced age were passing on, and the recording of these events indicated his interest in and intimate relationship with many persons in different walks of life. Always the effort was made to reach the families of the ones departed and render comforting words to those in sorrow. Undoubtedly his tenderness of heart and his noble spirit of helpfulness was a natural sequence of his early teachings of loyalty to man and reverence to his maker, all

of which led him to the higher goal he unconsciously followed throughout life. One cannot escape the conclusion from his writings and his good deeds that there was some great force which actuated him in rendering benevolent service. His mother was the brightest star and his most cherished possession, and his ideal in life's path, and to bring happiness to her was his constant aim. When this noble woman passed away on March 21, 1905, at their home in Washington at the age of 92, the greatest sorrow in his life befell him and it left a void. He had the comforting thought that she had been spared four score and twelve years and that her every act, as far back as he could remember, was exemplary and in the service of her God. For a period of twelve months following her death little information on his work can be gained—merely blank pages in his diary with an occasional personal note. The record does, however, indicate that early in January 1906 he finished two portraits started in 1905, one of J. M. Pinckney (of Texas) and the other of Sam Houston.

He Discovers Lake George

At no time during Baldwin's life did he enjoy robust health. For him it was a constant struggle to ward off physical ailments, and a much greater struggle to regain his strength and vigor after illness struck. Many times his ambition was throttled by recurring physical disturbances. He tried many forms of exercise and bought countless books on the subject of physical buildup but never, unfortunately, was he able to find the answer to his troubles. Having heard the story from one who was close to the man for many years, the writer marvels at his courage and that under the circumstances he accomplished so much over the years with his graver.

The reason for taking a journey of 450 miles to spend a vacation and the choice of Lake George, N. Y., were questions that remained unanswerable until the discovery somewhat later of a notation by Baldwin in early January, 1906, that he and a group of friends met at the Washington Y. M. C. A. to see some stereoptican slides of views of the United States, including scenes of Silver Bay, Lake George, the Y. M. C. A.'s summer encampment ground. It is believed that these pictures and the glowing accounts recited that evening had its influence upon him and that he was carried away by Silver Bay's beautiful setting, its recreational advantages and religious programs afforded during the summer months, and influenced his later decision to build a cottage on the opposite shore at Glen Eyrie.

Vacation days were months ahead at the time. He did not realize then that within a week and a half he would be laid low by contracting typhoid pneumonia and would remain away from work until the middle of September of that year. This sickness racked his body and it was the middle of the spring of 1907 before he felt sufficiently strong to visit his beloved Ocean Grove. The change in climate, the sunshine and the sea air gave him renewed energy, so much so that by the middle of August he felt he could travel greater distances and decided upon visiting the Lake George area. Taking the night boat to Albany and the train from there, he arrived in time to locate in a camp at Glen Eyrie across the lake from Silver Bay and "found my tent ready for me. Mr. Tibbets had made a platform." Outdoor life in the woods and the mountain air were recommended as a stimulant for health building; and his camp location was accessible to Silver Bay where he was to spend many enjoyable hours on his first trip into the lower Adirondack Preserve.

During his stay in camp he appraised all the advantages the waters and the facilities at Silver Bay afforded, all of which confirmed what he had heard earlier about them. Before departing for home he felt the situation was ideal for permanently locating there during part of the summer months, and that he should purchase a small plot of ground and build a modest cottage, if he could carry through such a project within his means. This he did, and many of his vacations from then on were spent on the shores of Lake George. He later went abroad and also took trips through the West and Northwest, but there was never a time during some part of the year that he did not come back and spend at least a few days during some weekend or on a holiday at Glen Eyrie.

Engraved Work of 1906-1908

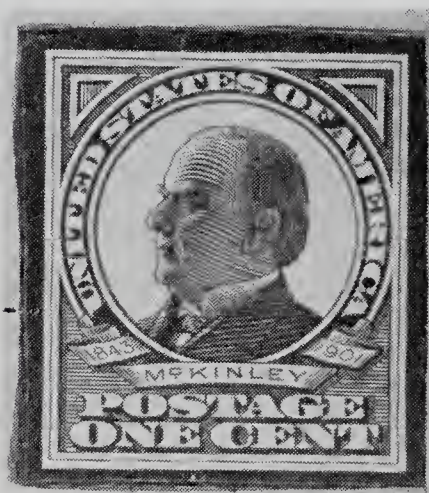
Following his return to the Bureau the middle of September (1906), he makes record of work carried out on the following stamps of the 1906 Philippine Islands issue:

20 cents, Die 6734, started October 9th.

10 cents, Die 6735, started October 16th. Last day November 28th.

"5 cents", Die 6736, started October 19th. (This was probably later changed to a different value.)

It cannot be determined when Baldwin began his engraving of the 1 cent 1907 McKinley Postal Card, but a large die proof in nearly finished state found in his files carries the date "Jan. 15/07".



1907 McKinley Postal Card. Unfinished—UX19E-Bb.



An Engraving of Captain John Smith, by J. G. Kellogg
Used by Baldwin for 1c Jamestown Commemorative—1907



The Bureau credits Baldwin with the portrait engravings of the 1 cent (Capt. John Smith) and the 5 cents (Pocahontas) stamps of the series commemorating the founding of Jamestown, Va., and issued in conjunction with the Jamestown Exposition held at Hampton Roads, Va., April 26 to December 1, 1907. The only evidence in his files bearing upon these two stamps is an old engraving of Capt. John Smith by J. G. Kellog in similitude to the stamp portrait, together with strips of the two stamps in issued form.

Baldwin devoted the first six months of 1908 mostly to the engraving of large portraits and allegorical designs. A figure of "Justice" was begun on January 8th and took thirty-four days to complete. He then took up the engraving of certain portions of the \$100 and \$1,000 Philippine notes, and alternated between these and engraving the vignette of "Constitution" or "Union". The portrait of William Jennings Bryan, begun on April 14th, was finished thirty-eight days later. Upon its completion he was assigned a further portrait to engrave, that of Postmaster General Meyer.

It is particularly interesting to learn of a note in his diary dated April 18, 1908, reading as follows: "Had my die numbered today." This could well mean that about this time the Bureau required that all engravers' die proofs be numbered, which accounts for the number that is found stamped on the back of Bureau die proofs of both progressive and finished material of the engraver's work.

(To be continued.)

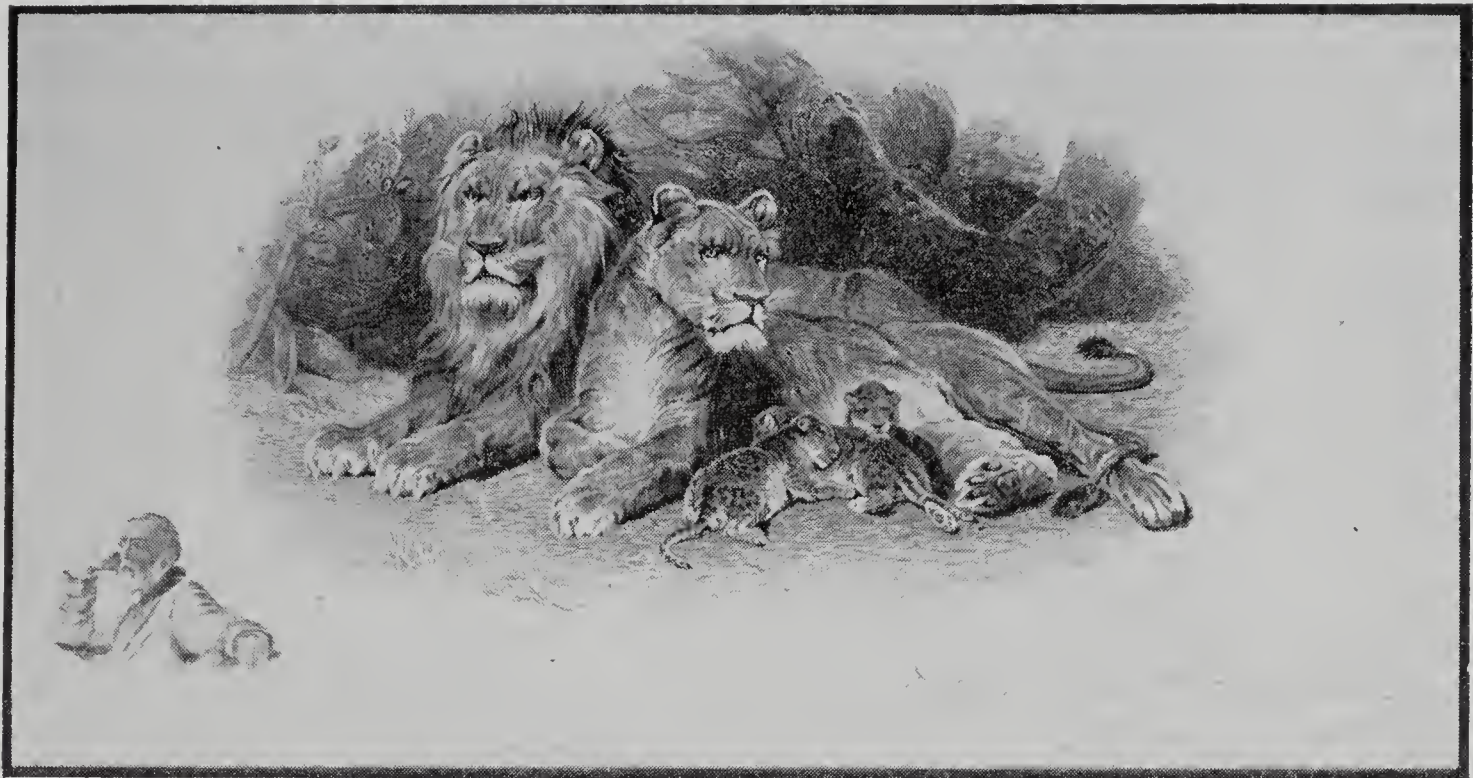
On Our Side

In his "By The Way" column in *Weekly Philatelic Gossip* some time back, Anthony Walker, D.S.O. had the following complimentary remarks bearing on our subject. We quote Mr. Walker:

"A recent letter from a correspondent, acknowledging the sending of an early *Essay for Greek Postage stamps*, contained the following rather extraordinary paragraph: Quote: "Nobody here can understand *why I like essays and proofs*. I try to explain the values they have to the student, and they merely say that they aren't postage stamps and therefore they don't see why they should be collected." Unquote. Ye Gods and Little Fishes! And yet—I meet the same thing here quite often and I am equally staggered by the ignorance that prompts the questioners. I should have thought that the existence of a very strong and active "Essay Proof Society" whose journal I always read with the keenest pleasure—showed that American collectors at least appreciate the interest of these samples of the printer's struggles to get a postage stamp out. It was the late "Freddy" Melville who said that no "So-Called Specialized Collection that omits essays and proofs can come into the International Class," and it would seem so obvious as not to need amplifying. But let us for a moment underline the obvious."

James Smillie's Last Engraving

By Julian Blanchard, Ph.D.



A Family of Lions—After Rosa Bonheur

Some of the earlier subscribers to the *ESSAY PROOF JOURNAL* will no doubt recall the biography of James Smillie by Thomas F. Morris that ran through Nos. 2 to 5, inclusive—April 1944 to January 1945. On page 22 of *JOURNAL* No. 5, reference is made to the last engraving done by Smillie, this being illustrated on the same page. We are reproducing that illustration here, “A Family of Lions” after Rosa Bonheur.

The reference to this engraving by the above mentioned writer is the following paragraph:

It is of the greatest interest to record that his last work, dated and signed November 6, 1885, a vignette, was an engraving after “A Family of Lions” by Rosa Bonheur. He was taken ill before it was completed and his son James, who by then had discarded his engraving tools for oils and water color, finished the work.

Having followed with keen interest this biography as it currently appeared in the *JOURNAL*, and having later come into possession of a copy of the engraving (being inspired by this fascinating story of a great engraver to attempt a modest collection of his work, in company with several other E. P. S. members similarly enthused), this writer was more than thrilled to read a letter written by the engraver's son James David Smillie relating in detail to the circumstances surrounding this piece of work. The letter was generously sent to us for inspection by D. O. Barrett, Curator of Boys Town PhilaMatic Center, with permission for its reproduction. We show photographs of its four pages (somewhat reduced), and give below a transcription of its contents. It is a letter to Charles Henry Hart (1847-1918), who, though not an artist himself, was a prominent figure in the art world (known as an “art expert”), an authority on early American art, and the author of several books, including the well-known comprehensive *Catalogue of the Engraved Portraits of Washington*, a reference work of great value to those interested in this subject.

The first part of the letter deals with a portrait etching that its writer had made after a Durand painting. It then takes up the matter of a proof that he was sending to Mr. Hart—a proof that he had himself taken of the “Family of Lions” engraved by his father, to which he had added some finishing touches.

337 Fourth Ave.
N.Y. Feb 19th '88.

my dear Mr. Hart,

Yours of 17th inst.
re: - The Duval portrait
etching pfb. are not at all
in my way & will be kept
until I have the pleasure
of a call from you in person.
Thanks for your pleasant
words concerning the etch-
ing. I feel bound to say
of it that the old fashioned
engraver-like style got into
it in spite of me. It
is graceless of me to attempt
to throw any blame upon the

431

produced a piece that
smacked more than strongly
of the "old style".

By Exp. I will send to you
a proof of the engraving by
my father, referred to by you.
This is a family affair at
home - after Rosa Bonheur
and was eng^d for the Am-
Bank Note Co. It was the
last piece of work that
father did & he was a great
disappointment to him that
he could not live to quite
finish it - We consulted
together so that I might
know his wishes and in
answer to his desire I
promised him that I would
finish it. There was really
very little for me to do - almost
nothing but some work upon the

painting but the truth
is that really was not inter-
esting to me. It was so
conventional. The portrait,
so far as the face goes, is an
excellence & I suggested
to Mr. Huntington, as the
limits of the etching must
be small, that I should
etch the face alone, giving
it all the size possible,
but he thought it better
to give an etching of the
entire picture - and so I
did - with the result that
without knowing it at the
time, I fell into the rut
of conventionalism and

accessories with the purpose of
bringing things together - The aims
are as much as he left them. As
I sat with him on the 5th of Nov. '85,
he popped up in his bed with
a proof in his hand, I gave him
a pencil & asked him to write
his autograph upon the proof.
He did so - it was the last he
wrote. He died on the 4th
of Dec. following - when I finished
the die I traced this autograph
upon it & then added in light
dry point, as a remembrance, the
portrait copied from a photograph
taken of father as he sat at his en-
graving table. The dry pointing is
light, none of the burr was removed,
consequently, a clear imp. was im-
possible. Before delivering the die to
the Co. I took half a dozen proofs,
one of which I send to you. In
some respects it may not equal
a proof taken by a professional
printer but I think the missing
qualities will be technical, not
artistic. I have given this
little history of the work and feel
thinking that it might add to
your interest in it.

Very truly yours
James D. Smillie

Courtesy Boys Town PhilaMatic Center

Letter from James D. Smillie to Charles H. Hart, Relating Circumstances
Surrounding James Smillie's Last Engraving

337 Fourth Ave.
N. Y. Feby 19, '88.

My dear Mr. Hart,

Yours of 17th inst. recd. The Durand portrait etching pfs. are not at all in my way & will be kept until I have the pleasure of a call from you in person. Thanks for your pleasant words concerning the etching. I feel bound to say of it that the old fashioned, engraver like style got into it in spite of me. It is graceless for me to attempt to throw any blame upon the painting but the truth is it really was not interesting to me, it was so conventional. The portrait, so far as the face goes, is an excellent one & I suggested to Mr. Huntington, as the limits of the etching must be small, that I should etch the face alone, giving it all the size possible, but he thought it better to give an etching of the entire picture—and so I did—with the result that without knowing it at the time, I fell into the rut of conventionalism and produced a plate that smacked, more than strongly, of the "old style."

By Exp. I will send to you a proof of the engraving by my father, referred to by you. It is a family of lions at home—after Rosa Bonheur and was engd. for the Am. Bank Note Co. It was the last piece of work that Father did & it was a great disappointment to him that he could not live to quite finish it. We consulted together so that I might know his wishes and in answer to his desire I promised him that I would finish it. There was really very little for me to do—almost nothing but some work upon the accessories with the purpose of "bringing things together." The animals are almost as he left them. As I sat with him on the 5th of Nov. '85—he, propped up in his bed with a proof in his hand, I gave him a pencil & asked him to write his autograph upon the proof. He did so—it was the last he wrote. He died on the 4th of Dec. following. When I finished the die I traced this autograph upon it & then added in light dry point, as a remarque, the portrait, copied from a photograph taken of Father as he sat at his engraving table. The dry point is light, none of the burr was removed, consequently, a clear imp. was impossible. Before delivering the die to the Co. I took half a dozen proofs, one of which I send to you. In some respects it may not equal a proof taken by a professional printer but I think the missing qualities will be technical, not artistic. I have given this little history of the work and proof thinking that it might add to your interest in it.

Very truly yours

James D. Smillie

The letter speaks for itself and requires no further comment.

The Smillie Family

The story of the life and works of James Smillie (1807-1885) has been most excellently told in the Morris biography mentioned at the outset, and we would strongly recommend its perusal by those who may have missed it. Summarizing briefly, he was born in Scotland, received some apprentice training in engraving there, and went to Canada with his parents in 1821. He later moved to New York (1830), to which city, after a period of poverty and struggle, he was able to bring his mother and other members of his family. There he rapidly rose to fame as a general engraver, afterwards becoming one of our foremost bank note engravers. To stamp collectors he is particularly known for his remarkable miniature vignettes on the 15c and 24c stamps of our 1869 pictorial series.

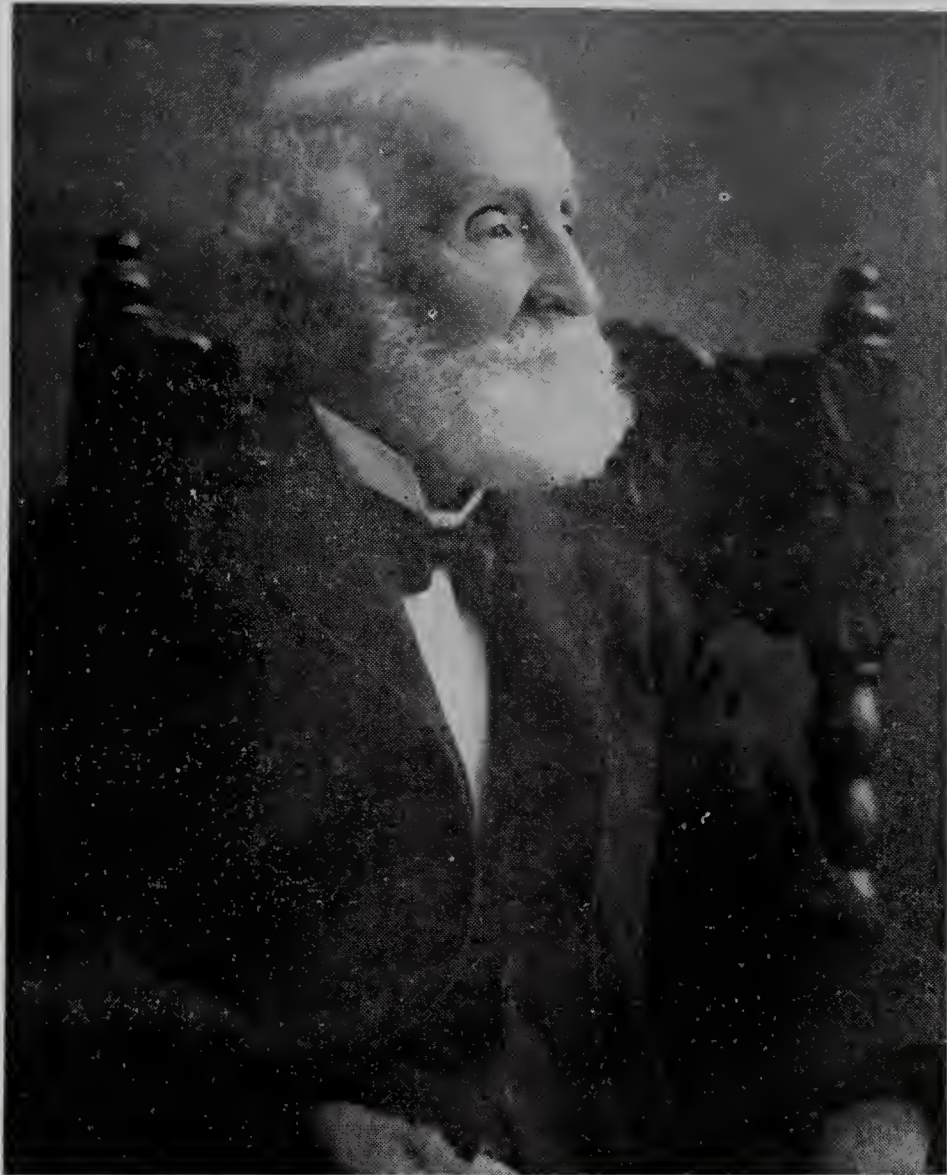
James Smillie's three sons were also artists. James David, the eldest (1833-1909), was an engraver, etcher and painter; William Main (1835-1888), an expert letter engraver and designer; and George Henry (1840-1921), a landscape painter of note.

With regard to his son James David, writer of the above discussed letter, we will quote the brief sketch given in Mantle Fielding's *Dictionary of American Painters, Sculptors and Engravers* (1926, 1945; copied, with slight additions, from Stauffer's *American Engravers Upon Copper and Steel*, 1907):

Smillie, James David

Painter and engraver. Born in New York in 1833; died in 1909. James David was a son of James Smillie and was trained by his father as an engraver on steel. While his principal work was bank-note engraving, he produced some excellent general work, including a series of illustrations for Cooper's novels, after designs by F. O. C. Darley. He was an excellent etcher and a founder of the New York Etching Club, and later its president.

In 1864, after a visit to Europe, James D. Smillie turned his attention to painting, and in the same year he exhibited at the Academy of Design, in New York, and was made an Academician in 1876. As a painter in oils and water colors he has obtained reputation. He was one of the founders and the president (1873-79) of the American Water Color Society; he was also president of the New York Etching Club.



William Cumming Smillie

Portraits of James Smillie and George Frederick Cumming Smillie were published in JOURNALS No. 2 and No. 21, respectively; the latter also in JOURNAL No. 32.

Likewise talented was James's younger brother William Cumming Smillie (1813-1908), whom he brought with him to New York in 1830. He also rose to distinction and success in the bank note engraving profession. In 1867 he became president of the British American Bank Note Co. in Ottawa, Canada, and in 1882 he organized the Canada Bank Note Engraving and Printing Co., Ltd.

In addition, a son of his brother George Smillie also became eminent in the same profession. This was George Frederick Cumming Smillie (1854-1924), generally known as Fred, one of the foremost portrait and vignette engravers of his time. He joined the U. S. Bureau of Engraving and Printing in 1894, became head of the Picture Engraving Department in 1918, and continued in this capacity until the time of his retirement in 1922.

It is seen from the above brief sketches that the Smillie family is a notable one in the annals of the graphic arts in America.

W. F. Gouwe, Aesthetical Director of the Netherlands Postal and Communications Service, has stated: "Netherlands stamps play their part in the advancement of time, art and technic. Their designs are being modernized to express a style of graphic arts that is characteristically Dutch."

Dominican Republic 1880 Issue

Addenda to

U. S. Envelope Stamp Engravers & Firms

By Clarence W. Brazer, D.Sc.

Relief Engraving

In the biographical sketch of Rudolph Laubenheimer in the *ESSAY PROOF JOURNAL* No. 33 on page 6, a list of 8 proofs and 2 essays was given of his engravings for Dominican Republic 1880 stamps. Who supplied these stamps is not known to me. This design is clearly a relief engraving on steel in which all parts not to be printed in color are cut out of the surface of the steel and the surface of the steel remaining forms the design in color. Such relief engravings are usually typographically surface printed for postal cards, stamped envelopes, etc., on which there is no cameo engraving for embossing the surface of the paper. For this purpose the original steel master die relief engraving of the essay master design for the series of denominations had the surface of the steel left unengraved in the spaces to contain the respective denominations. Steel electrotypes of the master die could then be reproduced and each denomination have the values relief engraved thereon, thus producing a separate relief engraved steel die for each value of the set. From these steel dies other finished electrotypes may be reproduced if necessary to produce enough cliches to fill the pane of stamp designs to be printed.

Typographed Proofs

Of this 1880 design typographed plate proofs of all the nine issued designs⁽¹⁾ exist in ultramarine on vertically laid and watermarked paper, and in blue on white wove paper, with five rows of five designs forming a miniature sheet of 25 cliches set about 2.5 to 3 mm apart. The three top rows contain in order 100c, 10c, 5c, 2c, 1c, and the fourth and fifth rows the 100c, 75c, 50c, 25c and 20c designs. The 100c or 1 peso at the left end of the second row has a defective left side border break.

There also exist typographed 5c blue die proofs on a thick white wove paper with at least three in a row set about 8 mm apart horizontally and vertically. Typographed proofs also exist on diagonally laid cream envelope paper. Some show two rows of three, and others have only two designs in the bottom row, all spaced about 13 mm apart horizontally and 9 mm vertically. Those seen are 5c blue, 10c red-orange and 45c red-violet cliches for stamped envelopes, and each design was printed separately on the paper. Finished and issued stamped envelopes, 15c yellow, 25c violet-black, 30c orange-red, 40c dark orange, 50c dull orange, 60c blue-green, 75c dull violet-blue and 3c black wrapper, all with the 1880 date, were also typographically printed after the envelopes were folded, as the indenture in the paper of the exterior border of the design caused by the pressure of printing the cliche shows clearly on the back of the finished envelope. This paper indenture of the exterior edge which always prints clearly is the easiest way to differentiate a typographed design from a lithographed design which leaves no indenture on the paper. This set of stamped envelopes were all produced typographically.

I have not seen envelopes of the 1c, 2c, 5c, 10c, 20c and 100c designs. The issued envelope set included the 15c, 30c, 40c and 45c values, not included in the set of adhesive stamps which were issued as envelopes. Hence the statement in *JOURNAL* No. 33, page 6, that there were unissued essays should be corrected as there are envelope proofs. The

(1) For illustrations see *Collectors Club Philatelist*, Oct. 1946, p. 138.

100c or 1 peso black is a trial color proof for the issued adhesive stamp. Scott's 1903 Catalog listed 14 denominations of envelopes.

Lithographed Proofs

These die proofs, seen as listed on page 6 of JOURNAL No. 33, as there stated, all appear to be lithographed on thick white wove paper with about $\frac{1}{4}$ inch margins, too large to have been cut from the miniature sheet of 25. As they are pasted down in albums I was not able to examine the backs for impressions. On the 25c, 50c, 75c and 100c proofs the outer line at the bottom is missing for from 11 mm to 13 mm on the left end of the line, and on the 20c, 25c, 50c, 75c and 100c proofs parts of the top outer line are missing for about the same length. These missing portions of the outer frame line are probably faulty transfers to the stone, and not typical of prints from the relief engraved dies or from typographed electrotypes. Thus we find that these designs, especially those used for envelopes, were typographed and also that lithographs at least in proof form were made.

Problem of the Adhesive Stamp

Scott's current Catalog states that these 1880 adhesive stamps are lithographed. Stanley Gibbons Ltd. Catalog 1930 states that they were "printed by the Hamilton Bank Note Co., New York."

I have been able to examine only one mint o. g. copy of each of the following issued stamps. The typographed impression of the cliché clearly shows on the back of the 5c blue stamp, proving that it was typographed. However, a 20c brown (dark orange), 25c violet (dull red-violet) and 100c or 1 peso gold do not have such typographed impressions and do have broken or partially missing outside border lines indicative of lithographic prints. On the 25c and 100c the exterior border line at the bottom is clearly broken opposite the roulette color dashes in the gutters between the stamps, which would not be likely to occur on typograph clichés. Or would they? If the roulette were typograph rule strips set between the clichés and with the strip face higher than the clichés so as to cut the paper with the roulettes, this strip might have pressed the adjoining paper in such a way as to not print ink opposite the raised roulettes, as is evident on the bottom of the 25c and 1p stamps seen. On the 1 peso the bottom line is thick and thin at these points, but at the top the outer line is broken as on lithographs. The answer to this problem should be clear to those who may have available for study mint blocks of issued stamps.

Dr. Alvaro Bonilla Lara Elected President of the Sociedad Filatelica de Chile

At the July 13 meeting of its Board of Directors, the above Society elected Senor Bonilla Lara as its president. He is well known as a Latin-American philatelic student and writer; contributions from his pen having appeared from time to time in the *Chile Filatelico* and in the *Revista de la Filatelica Argentina*. It will be recalled that his article entitled "Essays of International Character" appeared in the July 1953 issue of our JOURNAL.

As a fellow member of our Society, we congratulate Senor Bonilla Lara.

—G. W. C.

The 1929 issue of Netherland's Children Stamps (Scott's design SP35) was designed by Kamerlingh Onnes. The printing was by Enschede & Sons in Haarlem, Holland; rotogravure, the process.

B.N.A.P.S. Convention 1953

The annual meeting of the British North American Philatelic Society was held at the Sheraton-Mount Royal Hotel, Montreal, on Oct. 1-3. The arrangements were under the very capable leadership of the Vice-President, Charles P. deVolpi, who acted as Chairman of the Convention Committee. The three day programme, which was brought to a close by the annual banquet, was enjoyed by the 135 members present.

The Exhibition consisted of 72 frames of B. N. A. Material. In general the exhibits were of high order and a credit to the 35 members who participated. Entrance to the Exhibition was not restricted to those registered at the Convention. The exhibit could be seen by the public on payment of a small charge. Due to the good publicity received through the local press, radio and television, the public attendance reached about 800.

At previous B. N. A. P. S. annual Exhibitions, it has been the practice to present only four Society awards namely the Grand Award and a gold, silver and bronze medal. Owing to the high calibre of many of the exhibits, this policy was changed this year and the Jury, consisting of Messrs. L. A. Davenport, V. G. Greene and J. N. Sissons, were permitted to award additional medals at their discretion. The extra awards consisted of 3 silver and 1 bronze medal.

Two medals for competition were donated by the Lieutenant-Governor of the Province of Quebec. A silver medal for the best frame of nineteenth century and a bronze medal for the best frame of twentieth century material.

Award Winners

GERALD E. WELLBURN—*Lieutenant-Governor's silver medal*

This was an outstanding exhibit, beautifully written up, showing different Queens on Canadian and Newfoundland proofs and stamps and on Canadian bank bills. These included Queen Victoria, Queen Alexandra, Queen Mary, Queen Elizabeth the first, the Queen Mother and Princess Elizabeth. There were plate proofs in color of issue of all values of the Canada pence issue, the Goodall unfinished die proof of the 7½p, the scar die proof of the 12p and the vignette of the Chalon Head. In the large and small cents issue of Canada (1868-93) large die proofs and the Bradbury Wilkinson Victoria essay were shown. In the twentieth century section were large die proofs of the ½c and 2c, 1908 Tercentenary issue, of the 3c 1937 issue and of the 1c and 3c 1939 Royal Visit issue. The exhibit included proofs of the Newfoundland and the following were noted: Plate proofs in various colors of the 3c and 6c 1870 issue, plate proofs of the 1c and 3c 1898 issue and progress proof of vignette, die proof and plate proof of the 4c 1901 issue.

GEORGE C. MARLER—*Lieutenant-Governor's bronze medal*.

This exhibit consisted of a very fine showing of the 1912-26 Admiral issue of Canada including some outstanding die proofs. These were (a) large die proofs in black of the eleven issued values as well as the 6c unissued value (b) large die proofs from the un-hardened dies of the original seven values in color of issue and (c) large die proofs from the hardened dies in color of issue. A very interesting article on these die proofs was written by Mr. Marler and published in the July 1951 issue of the ESSAY PROOF JOURNAL.

A. GRAHAM FAIRBANKS—*Grand Award*

This was an extremely fine exhibit of the pence and 1859 issues of Canada and the pence issues of New Brunswick and Nova Scotia. The condition throughout was exceptionally good. There was a very nice showing of covers, multiple pieces, re-entries, colored and dated cancellations. The Canada section included proofs and the following were noted.—3p in red, with and without specimen and a block of 4 in orange, 6p block of 4 in violet, 10p in blue and 12p scar die proof in black. In the 1859 issue, the 1c was

shown was in rose, the 2c in rose and green, the 5c in red, the 10c in lilac and the 12½c in black. The 3p and the 12½c showed the major re-entries.

CHARLES P. DEVOLPI—*Gold Medal*

This exhibit was a very fine display of postal history and early B. N. A. straight line cancellations. The showing of the various Montreal straight line markings was exceptionally good.

JAMES A. CALDER, Jr.—*Silver Medal*

This exhibit was a very fine display of the 1859 issue of Canada and the pence issues of New Brunswick and Nova Scotia. Shown were perforation varieties, early printings, cancellations, re-entries etc. of the 1859 issue of Canada including several of the values in imperforate pairs. The New Brunswick and Nova Scotia included a fine selection of covers.

FRED JARRETT—*Silver Medal*

This exhibit was confined to the 1897 Jubilee issue of Canada and the items shown presented a very complete coverage of these stamps. The large blocks of the dollar values were outstanding. A complete set of plate proofs in colors of issues were shown.

HARRY LUSSEY—*Silver Medal*

This was a very comprehensive exhibit of Canada showing a frame of pre-stamp covers, a frame of the 1859 issue, a frame each of the large and small cents issue and a frame of the 1912-26 issue. Although no issue was highly specialized, the exhibit contained some choice material.

CLARE M. JEPHCOTT—*Silver Medal*

This was an exhibit of Canadian proofs and essays to 1927. Plate proofs of the pence and 1859 issues were shown in various colors in blocks of 4. The Bradbury Wilkinson Victoria, Viking's Head and Colony of Canada essays were shown in various colors, some in blocks of 4. Also exhibited were blocks of plate proofs, in color of issue, of most of the values of the large and small cents issue with the ½c, 1c, 12½c and 15c small die essays. Small die proofs in black of the Maple Leaf, Numeral, Edward, Tercentenary and Admiral issues and of the Macdonald Cartier essays were displayed.

EDWARD A. RICHARDSON—not for competition.

This exhibit of the Edwardian issue of Canada is included in these notes as it showed some interesting proofs and essays. The Perkins Bacon die essay for the 1c with colorless numerals was shown in pale green die sunk on card, in dark green on very thin semi-transparent wove and in red-brown on white surfaced wove. The plate essays were shown in red and gray-black on gummed wove paper. The De La Rue die essays with the vignette similar to the issued stamps were shown in red on gummed wove paper and in gray-black on glazed white card. Large die proofs of the 1c, 5c and 10c in color of issue, initialed by the Postmaster-General, were displayed. Also exhibited were the 1c, 2c, 5c, 7c and 10c plate proofs on stamp paper and the tete-beche imperforate booklet pane with plate 1 at top.

Thanks to Robson Lowe of London and H. R. Harmer of New York for first day covers of the 2½ Pence Queen Elizabeth II stamp. These are one more example of the little things in life which do so much to make philately the world's foremost hobby.

** Your Foreign Editor.

Philatex 1953 at Newark

Reported by Henry Gates, E. P. S.

PHILATEX 1953, a national stamp exhibition, was held in connection with the 19th American Philatelic Congress at the Robert Treat Hotel, Newark, N. J. on October 30th, 31st, and November 1st, 1953. Promoted by Philatelic Exhibitions, Inc., a non-profit corporation organized early in 1953 under the laws of New Jersey; this was their initial venture into the field of stamp exhibitions.

Invitations, to exhibit, were sent to collectors known to have material of outstanding quality. The response certainly made it the best national show for the year. Unfortunately, however, the rows of exhibits were not spaced far enough apart to permit adequate lighting or comfortable viewing of such fine material. How such an important consideration was overlooked is difficult to understand.

The Board of Judges headed by John Britt, E. P. S., included Harrison Haverbeck, E. P. S., Prescott Thorp, E. P. S., Winthrop Boggs and Sidney Barrett. The grand display presented no easy task to select the award winners; yet the results were received without criticism.

Awards

The Grand Prize was awarded to Mortimer Neinken, E. P. S., of New York. This was for a wonderful 144 page exhibit of the United States One Cent Stamp of 1851-1857.

The Jere. Hess Barr Trophy for the United States Section (1845-1893) was awarded to Dr. Clarence Brazier, E. P. S., of Flushing, New York. This was for a magnificent 80 page exhibit of Essays and Proofs of the 1847 Issue. This has been catalogued and illustrated in JOURNAL No. 14.

The Bureau Issues Association President's Trophy for United States Section—Bureau Issues (1894-1953) was awarded to W. Parsons Todd, E. P. S. of Morristown, N. J. for a grand 80 page exhibit of Bureau Issues 1894-1903; 1908 Issue on blue paper and high values from 1906 to 1917.

The James B. Shaner, Sr., Trophy for Confederate States of America, was awarded to Miss Metta Heathcote, E. P. S. of St. Petersburg, Florida for a beautiful 80 page exhibit of Confederate Provisionals and General Issues.

The Stephen G. Rich Trophy for The Americas was awarded to Joseph Mandos, E. P. S. of Philadelphia, Pa. for a 32 page exhibit of Guatemala 1922 large numeral surcharges.

The Joseph A. Herbert, Jr. Trophy for Subject Matter Collections was awarded to Marcus W. and Amie N. White, E. P. S., Worcester, Mass. for an 80 page exhibit of "Stamps with Advertising Around the Stamps."

A Gold Medal was awarded to Richard Canman, E. P. S. of Chicago, for a specialized exhibit of United States Cancellations in China.

A Gold Medal was awarded to Edwin E. Elkins, E. P. S. of Brooklyn, N. Y., for an 80 page exhibit of early Great Britain.

A Gold Medal was awarded to George B. Wray, E. P. S. of New York City, for a 48 page exhibit of United States Sanitary Fair Essays, Proofs and Covers, and United States Christian Commission Covers.

Essays and Proofs Exhibits

No provision was made for a United States and a Foreign Group, so the exhibits were entered in one classification. This is contrary to the usual practice in our national shows of providing separate groups for United States and Foreign material.

CHESTER SMELTZER TROPHY

Warren Kiefaber, E. P. S. of Dayton, Ohio for 160 pages of United States Newspaper Essays and Proofs. This exhibit was beautifully mounted and annotated.

GOLD MEDAL

Thomas F. Morris, E. P. S., New York for 48 pages of United States Essays and Proofs of the 20th Century.

SILVER MEDAL

Henry Gates, E. P. S., Fresh Meadows, N. Y. for 32 pages of Canada Essays and Proofs of the Pence and Decimal Currency Issues.

BRONZE MEDAL

Julian Gros, E. P. S., New York, for 32 pages of United States 1869 Issue. Displayed were large and small Die Proofs, India Paper, Cardboard Plate Proofs and the Atlanta Trial Color Proofs complete in the five colors.

CERTIFICATE OF MERIT

Solomon Altmann, E. P. S., New York for 48 pages of United States Essays and Proofs.

Dr. Julian Blanchard showed 48 pages of Essays and Proofs of stamps and bank notes having identical or similar designs. This exhibit is the result of much original study and research and it is unfortunate that it could not be adequately recognized.

R. J. Plass, E. P. S., Los Angeles, California showed 32 pages of Argentine Proofs of the 1910 Issue commemorating the Centennial of the Revolution which created the Argentine Republic.

It is satisfying to conclude with the comment that one-third of the exhibits displayed Essays and Proofs and the majority of the top awards went to exhibits which included this material.

Canada Postal Stationery

A Review

The Postal Stationery of Canada, by Nelson Bond, cloth bound, \$4.75; published by Herman Herst, Jr., Scrub Oak, N. Y.

There comes to hand a very welcome volume, by Nelson Bond, covering the postal stationery of Canada. I emphasize "welcome" for this "Reference Catalogue" will be a boon to all who have struggled with Boggs, French-Bradley and Holmes in trying to identify the various items which make up one of the most fascinating fields of collecting. Indeed, Bond presents a cross index of all of the mentioned three and keys these listings into his own. It is a relief to be able to refer to a listing that is concise, simple and down to earth. I note with distaste that Bond has preserved the method of breaking the first Dominion issue down into three groups according to the distance between the *Bâtonnés* of the laid paper, and especially the wide spread in value placed upon these minute differences. Indeed, if the collecting of Canadian Postal Stationery is to gain popularity such minute varieties must be relegated to minor notations in catalogues. They are of interest only to the most deeply engrossed specialist and while one may, in fact, be far scarcer than the other, to assign each a major listing and price will discourage Mr. Average collector. However, this is a minor criticism and only a minor part of what is an excellent and very helpful work. Incidentally E-P members will do well to consult the note on page six which describes an Essay of which at least one is known postally used! Recommended!—PHT

There Are So Many Interesting Things to Be Discovered When You Start Exploring the Beauty of Engraved Postage Stamps

By Oswald L. Harvey, Ed.D.

The art and craft of hand engraving are little appreciated by philatelists, and even, for that matter, by collectors of proofs. It would, nonetheless, greatly add to their enjoyment if they could be persuaded to look more attentively at the engraved items in their collections. There they would discover the beauty of postal engravings, and become aware of the craftsmanship of those who so painstakingly prepare the dies. In this brief essay the writer, who himself is only beginning to learn to look, has tried to transmit to others some of the enjoyment he gets from the careful study of engraved lines.

Basic methods of preparation

Exclusive of embossing, which is rarely used, there are three basic methods of preparing a die or plate for the printing of postage stamps.

In lithography, with its modern offset process, the entire impression surface touches the paper, but only the treated design carries ink. The picture lies flat on the paper.

In typography, as in woodblock printing, only those parts designed to carry the ink touch the paper. Here again the ink lies flat.

In engraving the design is sunk into the impression surface. Ink is squeezed into these cut out parts. The surface of the plate is then wiped. The plate is pressed hard against the paper. When separated from the plate the paper sucks the ink out. The ink stands up on the paper in ridges and bumps in the form of the design.

Many of Bolivia's stamps are lithographed. (See, for example, the popular modernistic animals-and-birds series of 1939.) Almost all of Great Britain's stamps from 1862 to 1930 were typographed. (See, for example, the King George V series of 1912.) Most Congo stamps are engraved. (See, for example, the magnificent series of 1942).

Engraving may be effected in two different ways. In the basic etching process a polished metal surface is coated with wax. The design is scratched through the wax, thus exposing parts of the metal surface. Acid is applied, eating into the exposed metal. The wax is then removed, leaving an etched design for printing.

Photogravure is a modern extension of this process, in which, however, the design is photographed through a fine mesh screen onto a metal plate coated with photographic film. After fixing, this photo is treated with acid. The resulting etching is composed of minute recessed dots, formed by the screen, each of which separately holds ink. In this way the camera does more cheaply what formerly required the services of a highly skilled artist.

The other basic engraving process is known as hand engraving or line engraving. An outline of the design, together with various guide lines, is scratched to the scale of the postage stamp on a sheet of thin plastic. Colored wax is rubbed into the scratches. The plastic is then placed on the clean surface of the die, and rubbed, thus leaving a faint but firm colored wax impression adhering to the surface of the die. Using a sharp graving tool or burin, the hand engraver then cuts into the metal face within the limits of these guide lines. He develops various arrangements of cut lines and dots which, when inked, will reproduce on paper a representation of the original design. Occasionally etching is used to give special effects in parts of the hand engraved plate.

It is difficult for any but the expert to differentiate a hand-etched stamp from a line-engraved stamp, at least in their finer details. It is fairly easy to detect a line engraving, usually because of the techniques used. But the absence of these techniques is no proof of an etching. When lines are very thin and very close together, they suggest an etching, because etching needles, having merely to penetrate wax are able to do much finer work than the burin, that must be strong enough to cut into the metal. But a supreme artist can override this difficulty. Nor is it always possible to detect the presence of "foul bite", a sure indication of etching. In what follows, therefore, etchings and line-engravings will be considered as of the same genre, excepting that where etching processes are suspected a note to that effect will be made.

Principles of postage stamp engraving

For obvious reasons the engravers of postage stamps are not prone to reveal the secrets of their trade. Nevertheless, by observation of their products it is possible to determine some of the major principles on which they operate.*

Line engraving is an art, and has its own discipline. The engraver works in lines and dots, and must make every line or dot separately; he may not indulge in masses or areas of tone. Nevertheless the lines should be unobtrusive. "Line engraving," writes Smillie, "is not a mere reproduction of the line and shade of the original, but an absolute translation into another mode of expression, where directions of line and varying textures interpret into another language of the eye what the painter copies as color alone."

Harmony of line plays an important part. The engraver must decide in which directions the lines should go to give the best effects of contour; and in what way they should be crossed. Texture, the essence of good engraving, is conveyed by quality of line—"close or open, heavy or light, continuous or broken into dots, which in turn may be long or short or triangular; arranged in linear succession, or disarranged in regular or irregular form; left clear or filled in with interdotting" (Smillie). Further variation is effected by infinite extension of the principles of cross-hatching.

Before an engraver makes a mark with his graving tool he has to imagine what the effect will be, not only with respect to that particular cut, but also as to its relations with other related marks. He may not, except with great difficulty, erase or correct an error. In trying to convey the impression of depth he should use blank space with discretion lest the portrait degenerate into outline, sketch, or caricature, lacking body.

In its earlier stages the engraving is fairly lightly done. Only as the need for and possibility of strengthening various shades, textures, and contours becomes evident is it possible to engage in a more substantial removal of metal. And even there the opportunity is limited by the depth and width of cut that will successfully hold the printing ink. When finished, the engraving should both please the eye and deceive it. Line and texture should be harmonious, and the printed impression should as nearly as possible be an accurate representation of the subject of the design. But also the lines should be so skillfully subordinated to the general impression that the ordinary observer is not aware of them.

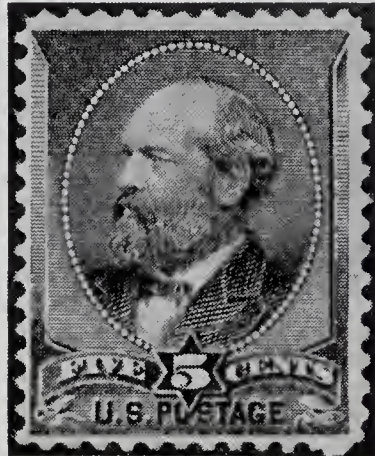
Postage stamp engravings of outstanding quality

The best way to demonstrate the skills of the engraver is to show examples of his art. It would be possible in this connection to select a group of stamps illustrating progressive degrees of quality of engraving, from the poorest and crudest to the best. It would be instructive to select another group to illustrate the manner in which stamp engraving has

* In preparing this section the writer has been invaluablely aided by an article entitled "Notes on Line Engraving", by G. F. C. Smillie, former chief engraver of the U. S. Bureau of Engraving and Printing, published in the *ESSAY PROOF JOURNAL*, whole numbers 32, 33, and 34. The reader is strongly urged to read this excellent article.

changed during the past hundred years. And this could be further elaborated by illustrating the techniques preferred by different countries and engravers. Such reports would, however, take up too much space. For purposes of the present article it has been thought sufficient to present a small group of selected stamp engravings of either very superior quality or of special interest as engravings. Together with each selected item is given a few brief notes on its outstanding characteristics.

Because the engraved lines tend to draw one's interest to the subject rather than the technique, it is well to examine each illustration under a magnifying glass, and confine attention to an area of about one-half of a square centimeter at a time.



United States, 1890, Garfield, 5 cents, blue

Typical of the best of the American Banknote Company school of engraving, this illustrates the curving of lines to conform to and reveal facial contours; thickening, cross-hatching, and interdotting to strengthen the depth of shading; and the skillful avoidance of outlines. The construction of the left eye warrants special study, as also the use of blank space in the beard and whiskers (compare darkness of the moustache). This is a first-rate engraving, but, as is usual with U. S. stamps, the die-proof is much more vivid than the published stamp.



Luxembourg, 1948, Charlotte, 2 frames (series), purple

In overall design, style, and detailed execution, this is an exceptional philatelic engraving. Concede the regrettably overemphasized highlights (a common defect when light source is from front of subject; compare richer profile effect when light is from back of subject, as in Nova Scotia, 1860, Victoria, 1 cent, black), and then turn to the shaded areas. Compare cheekbone and throat. Both are cross-hatched; but over the cheekbone the secondary shading runs down from top right, whereas on the throat it runs down from upper left. In neither instance are these lighter secondary lines continuous. They break at the cross-over, and are delicately inserted between the primary shade lines. In heavily shaded areas, as at back of neck, note how diamond dots grow in length and thickness to

give dark effect. The shading of the shadow of the earring is an exquisite example of this technique. Note how skillfully the shading changes to yield not only the sharp changes in shadow along the edge of the jawbone, but also the fine nuances of hollowness across the lower cheek, and of the curving toward the mouth.



Netherlands, 1949, Juliana, 1 gulden, red

Front-face portraits are in many ways more difficult to engrave than are profiles, because they call for a degree of symmetry between the two sides of the portrait, thus leaving less opportunity for variety. The problem is intensified when, instead of the source of light being located to the side of the face, it is placed directly, or almost directly, in front. This portrait illustrates the problem in its most acute form, the light source being located almost directly in front of the subject (Compare U. S., 1875, Taylor, 5 cents, blue). The engraving technique employed is orthodox, with the relieving freedom of incomplete diamonds (zig-zag lines below the lips). From the sides the engraving lines curve downwards and upwards (cf. Nova Scotia item referred to above), get thinner over the cheeks, and thicken again towards the sides of the nose, where on one side they finish as dots on the bridge. Over the forehead solid lines overlap dotted lines, all very thin. Zig-zag cross-hatching on either side of the chin provide for gentle contours. Diamond dashing is used skillfully, though often a little low in the diamond. Highlights are not completely blank. The eyes are fairly well done, though a little weak under the left eye. The right jaw loses some of its sharpness, and is confused with the neck. Note the direction of the secondary shading at the sides of the face.



Spain, 1930, Goya's Desnuda, 1 peseta (series), purple

Apart from the subject's right arm, which is really badly done, and the face, which is clumsy, this portrait is one of the best engravings in the entire field of philately. The textures of silk and skin are perfectly represented. The use of shading to strengthen the illusion of curved surfaces is in the best tradition of the engraver's craft. Consider, for

example, the foreshortening of the thighs, and the narrowing of the waist. The ankles seem to stand out from the surface of the stamp. Note the use of dotting in the diamonds of cross-hatching to strengthen the shading on particularly the far side of the figure, and by contrast the heavy shading lines on the near side. The fact that the shading lines are relatively far apart gives a somewhat "silk-stockings" effect, even under the naked eye, and this is a defect. But the vividness of the figure in general is excellently conveyed.



Australia, 1948, Hereford bull, 1 shilling 3 pence, purplebrown

The texture of this portrait is entirely different from that of Goya's nude, but equally well done. Note the use of dotted lines to represent curls. Contrast the heavy lines and cross-hatching on the neck with the blank spaces on the muzzle. Observe the excellent representation (strengthened by the color of the ink) of the hide. See how well done are the eyes, and note how lip-bristles are suggested by breaks in their background shading. The principle of continuous line, varied only to bring out changes in texture and shade, is followed here with excellent results. The background, by the way, is done by hand.



Congo, 1925, cattle breeding, 60 centimes, red

This is a very good example of the best modern stamp engraving techniques. Almost every line is continuous, varied only in thickness or change of direction to give the effect of shade or swelling. Follow, for example, the topmost line commencing above the tip of the cow's right ear. At first thick, as an outline of the shoulder, it thins to a fine line skirting the upper edge of the rear blank patch on the ribs; breaks, picks up again as a thick line over the upper flank shadow; thins again through the reflecting line; and then is heavy to the mid-rear outline. Similarly the lines from the muzzle pass down to left across the right front shoulder toward the udder. The body lines are cross-hatched with fine curved lines passing from upper left to lower right. Note the absence of boundary-lines. The bull, by contrast, is lightly shaded. Here the heavy lines pass from upper left to lower right, still following the contours of the body, and the fine cross-hatch lines go from upper right to lower left.



Denmark, 1951, Officers' school, 50 ore, blue

A magnificently detailed job of engraving. Note use of engraving tool in heavy and thin lines composing the waves, especially leading up to the whitecaps. The sky is most unusual: avoiding the customary employment of horizontal broken lines, the engraver has carried waving lines from upper right to lower left, giving the effect of speed, wind, and cloud. Rigging details are meticulously done. Note sailors unreefing sail, and two men on foredeck. White space and vigorous shading of sails is most effective. To give the general impression of movement, curved surfaces, light and shadow, grace and beauty, that have been presented in this stamp, calls for the supreme arts and skills of the line engraver.



Philippines, 1950, red luan tree, 4 centavos, purple

An outstanding philatelic engraving of a tree. Note the detail in stem, branches, and foliage, all in excellent suggestive outline. Cloud effects are done by cross-hatching diagonally across horizontal lines, or by a thickening of the latter. The forest background (compare dark left with light right) and the field foreground are done in very real detail, and excellent perspective. Note the minute strengthening of the upper corners of the outer and inner frames by the use of cross-hatching. The value shows up vigorously and clearly. This stamp should be compared with the Charter oak, Connecticut centenary, 1935, commemorative of the United States, which presented an even greater opportunity for good engraving, but, perhaps because of poor ink or poor paper, yielded a much poorer performance, at least so far as concerns the stamps sold from post offices.



Germany, 1944, Koch, 12 plus 38 pfennig, brown

This portrait is typical of the modern German school of stamp engraving. The background is done with machine. The treatment of the suit-material is like that of modern U. S. engravings. But the face shows deviations from the U. S. techniques in its freer use of blank space to strengthen the light on the subject's left face and his collar, and in the employment of dots and dotted lines in a more flexible manner (e. g., above the eyebrows, below the right eye, and over the right cheekbone). The head stands out vividly from the background. The eyes and nose are well worth examining under a high-powered lens.



Japan, 1951, Kano Hogai, 8 yen, graygreen

This is an interesting line engraving, particularly because of the absence of outlines, which in most portraits are provided by either a background or as a definite line of demarcation in a blank ground. Note, for example, the outer limits of the hair, the left cheek, the right ear, the lapel, and the left shoulder. The portrait is in fact more in the nature of a sketch than a solidly developed study. Consider, for example, the heaviness of the lower lip, and the eye pouches. It is nevertheless surprisingly effective. One wonders what it might have looked like if done in typical ABC fashion.

Dr. Munk Passed Away

Dr. Herbert Munk, world famous philatelic student, died April 19 in Lugano, Switzerland at the age of 78 years. Although Dr. Munk was not a member of our Society, his exhaustive research and study which he had the foresight to have published, makes it fitting that we make note of his passing.

Essays and Proofs at the National Philatelic Museum

By George W. Caldwell

The theme of the display at the Museum during the May 19-June 18 period was "Essays & Proofs—Why?" Like many of us, Director Davis adheres to the policy that essays and proofs should be included in stamp collections if one desires to show completeness. To carry out this theme, pages were selected from collections which, from time to time, have been donated to the Museum. The exhibits were set up on two bases: (1) An extensive showing of France & Colonies large die essays and proofs, thus providing the viewer with an opportunity to study such material; and (2) Portions of stamp collections from several countries, showing essays and proofs integrated with the stamps on and off cover.

In the French & Colonies division, displayed in 130 frames, we noted proofs in normal and in trial colors; incomplete designs, including progressive steps in the engraving; signed items and others with imprint of the French printing plant in Paris; essays and proofs on laid paper; and many other varieties. Of interest were large die essays of a rejected design by L. Vernon submitted for the 1946 airmail issue of France. We noted also a number of multiples, that is two or more designs imprinted on one card. Among these were several containing half a dozen or more designs with each design individually die sunk. These were so beautifully done, that the former owner had labeled them "Tableau de Luxe."

There were many other varieties in this French group, but space limitations prevent describing them.

We had the good fortune to examine this material in company with James Baxter, foremost philatelic student and authority on stamp production. Some of the thoughts brought out in our discussion are worthy of recording here. For example, Baxter called attention to two forms of die sinkage. In one of these, the design impression and the sinkage are made in a single operation using the engraved die. When such dies are not properly wiped, portions of ink will remain on the edges of the die and consequently be transferred to the proof. The other form is a two-step operation whereby the design is imprinted by what is often termed "plate printing" with no sinkage resulting; the die sinkage is added later by use of an unengraved carefully prepared steel plate. Apparently this method is used at times in the preparation of proofs for presentation and items such as the French DeLuxe proofs. We noted a third form which appeared to be a combination of the other two. On these the sinkage was framed by a very narrow albino embossing. It would be of interest to learn just how this was accomplished.

In the stamp-collection section, we noted among other interesting items, 18 trial color impressions of the key die in various colors, used in producing the 1935-41 airmail issue of Madagascar. These were cut fairly close and each mounted on a large card bearing the imprint of the manufacturer: "Imprimerie de Vaugirard, Paris." Off to the side, each card was marked in ink manuscript with the denomination which presumably was assigned to that particular color.

The Somali Coast showing included an oddity in die sinkage in which a notch approximately $\frac{1}{8}$ " wide and $1\frac{3}{4}$ " high appeared in the upper left corner of the square die. All were of the Fr. 1.50 value of the 1943 50th Anniversary triangular airmail issue on India paper. The overall die sinkage was about 2" wide by $1\frac{3}{4}$ " high. What was the purpose, if any, of this unusual formation? Could it have been due simply to the use of "scrap" steel? The fact that it was issued by the Vichy government under war conditions, might suggest such probability. Let's have the answer if you know it.

Due to space limitations, this report barely scratches the surface of this very fine exhibition. It was but one of many such Museum shows built around a central theme, a policy which is becoming traditional with Museum presentations.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

George W. Caldwell, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C —Canceled	h. —horizontal	2 —die print small margins
E —Essay	d. —diagonal	3 —plate print on India paper
P —Proof	t. —top	4 —plate print on cardboard
N —Normal color proof	b. —bottom	5 —plate print on stamp paper imperf.
TC —Trial Color proof	c. —center	6 —plate print on stamp paper perf.
S —Specimen overprint, plus type A, etc.	l. —left	7 —plate print on experimental paper
v. —vertical reading up	r. —right	
	1 —die print large margins	

Switzerland

(Continued from Journal No. 40.)

Pro Juventute Issues By Federal Mint, Bern

1913. 5 Centimes.

typograph plates etched on brass (25-subject units) by Henzi & Co., Bern.

5. On highly calendered white wove paper .003" thick.

29 m/0 dusky g-g-yellow ———
Horizontal pair ———

Heraldic Arms Group

Designed by Rudolf Munger, Bern. Typographed in tri-color on a multi-color press.

1918. 10 Centimes.

B10P4. On 19 g/2 dull v. faint o-yellow cardboard .006" thick.

11 k/2 dull dark orange

frame; 19 -/1 dim

o-yellow and 69

o/5 black vignette ———

Horizontal pair ———

B11P4. 15 Centimes.

On 19 g/2 dull v. faint o-yellow cardboard .006" thick.

61 k/2 dull dark v-r-violet

frame; 1 a/0 v.

vivid red, 19 b/2

dull light o-yellow

and 69 o/5 black

vignette ———

Horizontal pair ———

1919. 7½ Centimes.

B12P4. On 29 c/2 dull v. light g-g-yellow cardboard .005" thick.

29 b/4 smoky light g-g-yellow

low frame; 5 i/1

dim deep o-o-red

and 69 o/5 black

vignette ———

Horizontal pair ———

B13P4. 10 Centimes.

On 29 h/2 dull m. deep g-g-yellow cardboard .005" thick.

9 i/3 dingy deep o-r-orange frame; 35 b/0 pale green and 69 o/5 black vignette — —
Horizontal pair — —

B14P4. 15 Centimes.

On 29 b/2 dull light g-g-yellow cardboard .005" thick.

61 i/2 dull deep v-r-violet frame; 5 i/1 dim deep o-o-red and 69 o/5 black vignette — —
Horizontal pair — —

1920. 7½ Centimes.

B15P4. On 29 c/2 dull v. light g-g-yellow surface tinted cardboard .004" thick.

29 b/4 smoky light g-g-yellow frame; 5 i/1 dim deep o-o-red and 69 o/5 black vignette.

Horizontal pair only — —

B16P5. 10 Centimes.

On 19 f/2 dull faint o-yellow surface tinted paper .003" thick.

11 k/2 dull dark orange frame; 41 a/1 dim v. vivid b-b-green and 69 o/5 black vignette.

Horizontal pair only — —

B17P4. 15 Centimes.

On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

61 i/3 dingy deep v-r-violet frame; 3 -/1 dim o-red, 49 k/1 dim dark blue and 69 o/5 black vignette.

Horizontal pair only — —

1921. 10 Centimes.

B18P4. On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

33 j/0 v. deep g-y-green frame; 15 k/1 dim dark y-orange and 69 o/5 black vignette.

Horizontal pair only — —

B19P4. 20 Centimes.

On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

61 i/3 dingy deep v-r-violet frame; 3 -/1 dim o-red, 23 -/1 dim yellow and 69 o/5 black vignette.

Horizontal pair only — —

B20P4. 40 Centimes.

On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

49 i/2 dull deep blue frame; 5 i/1 dim deep o-o-red and 69 o/5 black vignette.

Horizontal pair only — —

1922. 5 Centimes.

B21P4. On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

15 i/1 dim deep y-orange frame; 41 -/1 dim b-b-green and 69 o/5 black vignette.

Horizontal pair only — —

B22P5. 10 Centimes.

On 19 f/2 dull faint o-yellow surface tinted paper .003" thick.

32 k/0 dark m. g-y-green frame and 69 o/5 black vignette.

Horizontal pair only — —

B23P4. 20 Centimes.

On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

61 i/3 dingy deep v-r-violet frame; 41 a/1 dim v. vivid b-b-green and 69 o/5 black vignette.

Horizontal pair only — —

B24P5. 40 Centimes.

On 19 f/2 dull faint o-yellow surface tinted paper .003" thick.

49 i/2 dull deep blue frame; 5 i/1 dim deep o-o-red and 69 o/5 black vignette.

Horizontal pair only — —

1923. 5 Centimes.

B25P4. On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

19 -/2 dull o-yellow frame and 69 o/5 black vignette.

Horizontal pair only — —

B26P4. 10 Centimes.

On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

31 i/2 dull deep y-green frame; 5 b/0 light o-o-red, 69 o/5 black and 21 b/1 dim light o-y-yellow vignette.

Horizontal pair only — —

B27P4. 20 Centimes.

On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

61 i/3 dingy deep v-r-violet frame; 5 b/0 light o-o-red, 35 b/0 light green and 69 o/5 black vignette.

Horizontal pair only — —

B28P4. 40 Centimes.

On 19 f/2 dull faint o-yellow surface tinted cardboard .004" thick.

49 i/2 dull deep blue frame; 5 a/0 v. vivid o-o-red and 69 o/5 black vignette.

Horizontal pair only — —

1924. 5 Centimes.

B29TC4. On 19 g/2 dull v. faint o-yellow surface tinted cardboard .004" thick.

25 h/2 dull m. deep y-g-yellow frame and 69 o/5 black vignette.

Horizontal pair only — —

B30P4. 10 Centimes.

On white cardboard .004" thick.

33 b/0 light g-y-green frame; 15 j/1 dim v. deep y-orange and 69 o/5 black vignette — —

(To be continued)

U. S. Revenue Essays & Proofs of E. B. Sterling, 1887

By Clarence W. Brazer, D.Sc.

At the 1887 Annual Convention of the American Philatelic Association in Chicago, Edward B. Sterling exhibited his collection of U. S. Revenue document stamps, "from the first proof to the finished article, which was admitted to be the finest collection extant," according to *The Times*, Chicago, Ill., August 9, 1887. Some other quotations from the press and some correspondence regarding this collection follow:

"Mr. E. B. Sterling of Trenton, N. J., shuffled out a full hand of pasteboards, upon which were pasted the original proofs of the Carpenter collection of Government document stamps." *The Inter-Ocean*, Chicago, Ill., August 9, 1887.

"He exhibited a collection of the latter [internal revenue stamps] during the Convention, which were said to number six thousand, and which he values at \$5,000. He has five varieties, different colors, of the \$5,000 revenue stamps, which he values at \$100 each. He has two shades or tints of the \$500 stamps which are worth \$50 each. He has proofs and designs of stamps without end, one set in eleven colors, just as submitted by the engraver, Carpenter, to the Government." *The Inter-Ocean*, Chicago, Ill., August 11, 1887.

"E. B. Sterling, the Philatelist, of this city, has just sold for \$7,000 the celebrated *Carpenter* and *Goodall* collections of fine proof and revenue stamps, together with his collection of silver dollars, paper currency and some other curios, to H. E. Deats, of Flemington, N. J. The purchaser is a wealthy young collector, and is a member of the Philatelic Association, of which Mr. Sterling is Trustee. This is the largest private sale of stamps ever made in the United States, and Mr. Sterling has reason to be proud of his success, this one collection being the finest of its kind in the world. Notwithstanding the size of this sale, Mr. Sterling still retains a collection worth \$15,000." From the *Sunday Advertiser*, Trenton, N. J., January 22, 1888.

"Some time since, I had the pleasure of inspecting the beautiful collection of United States proofs and essays possessed by Mr. E. B. Sterling, of Trenton, N. J. The collection consists of proofs of U. S. of all issues, match, medicine and essays. The proof adhesives are printed in all colors; some on India paper, others on cardboard; those on India paper were mostly printed on a large square of paper and then mounted four and six on large sheets of cardboard and made a very pretty showing; we believe that this part of the collection is almost complete. The proof envelopes are very handsome and are printed in various colors. Among these is a stamp that was made on a Bessemer steel, the original having been laid on an iron slab and then the red hot steel struck on it quickly and thus getting the die; it is a very unique affair and is highly prized by Mr. S.

"The match and medicines proofs are printed in blue, with large margins, and then mounted on cardboard; they are truly beautiful and a delightful feast for any philatelist to behold.

"The essays are numerous and of many curious and unique designs. Among them are stamps bearing the head of an Indian warrior instead of the worthy Father of His Country, also some with Columbus' profile instead of those we are used to seeing every day. The essays and proofs are printed in colors of all hues, even to the deepest black and purple of the royal hue. They are printed on all kinds of paper, even to the gold beater's skin, safety and sensitized paper. A volume could be written of this beautiful and strange collection, which is unequaled in this or any other country.

"(Since the above was written, this collection, together with some coins, etc., has been sold to Mr. H. E. Deats, Flemington, N. J. for \$7,000.)"

Flemington, N. J. March 5, 1888.

Smith & Klock:

Dear Sirs—In the March number of the *Standard*, just received, I notice under the heading, "News Nuggets," a note to the effect that Mr. Sterling has sold his collection of paper currency, etc., to me. Now this is not quite correct. The principal part of the purchase was Mr. Sterling's fine collection of U. S. proof stamps, document, proprietary and postage, which I consider the finest in existence. These were valued at \$5,000. The balance was for a collection of 4,000 varieties of paper currency, about \$600 worth of coins, and a lot of prehistoric stone and bone implements, South Sea Island curios, etc. Will you kindly correct the item in the next number, and greatly oblige.

Yours very respectfully,

H. E. Deats

Dec. 16/84
304 So. 10th St.,
Philada.

E. B. Sterling, esq.

P. O. Box 294, Trenton, N. J.

Dear Sir:

Your favor of the 15th inst. at hand. I have sent you all my stamps. They close out my entire collection. They are proofs and therefore the most perfect in existence. They cannot be duplicated as all the dies, rolls and plates were destroyed by the Government. Their rarity and value will increase from this fact with time and these stamps are therefore precious for collectors. I consider the price I have named a moderate one and you can readily double your money on them. Where can the \$5,000 stamps and the large stamps of the last issue be obtained? Not even the Government has them. They are alone worth my price for all. The collection is unique.

Can you give me a good endorser on your note? If you can give me proper security I will accept your paper at three months for \$500. If you are unwilling to accept my terms, be good enough to return the stamps as other parties have written to me for them, and I do not think I shall have any difficulty in disposing of them.

Very Resp. Yrs.

S. H. Carpenter

Philada., Dec. 22/84

E. B. Sterling, esq.

P. O. Box 294, Trenton, N. J.

Dear Sir:

Your favor of the 19th inst. at hand covering three months note in my favor for \$500 which when paid will be in settlement for the stamps. Thanks.

The documentary two color stamps were issued for 1872. The large No. 5,000 was engraved and approved June 4, 1872.

The large proprietary two color (green and black) stamps for \$1.00, \$5.00 & \$50.00 * were engraved and approved Dec. 1873.—My father, in partnership with the late John M. Butler of this city, had the original contract with the Government in 61-62 which was renewed from time to time. After the decease of Mr. Butler the contracts were continued with my father alone until the end I think of 1875 or /74 when it passed to the National Bank Note Company of New York.

Very Resptfy,

S. H. Carpenter

* This is in error. Mr. Carpenter evidently meant 50c, \$1.00 and \$5.00.—C. W. B.

U. S. XX Century

Essay Designs, Models and Proofs

By Sol Glass

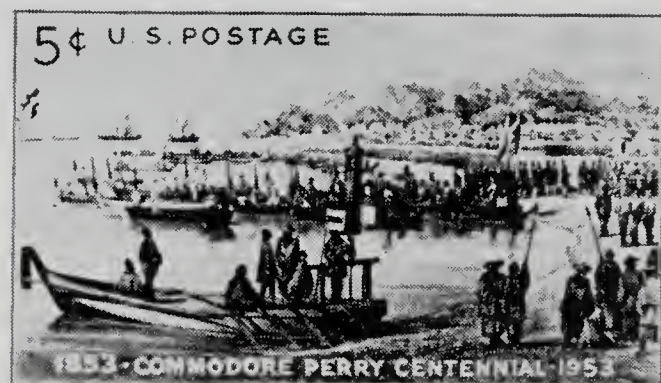
(Continued from JOURNAL No. 41, page 227)

Opening of Japan Centennial Issue

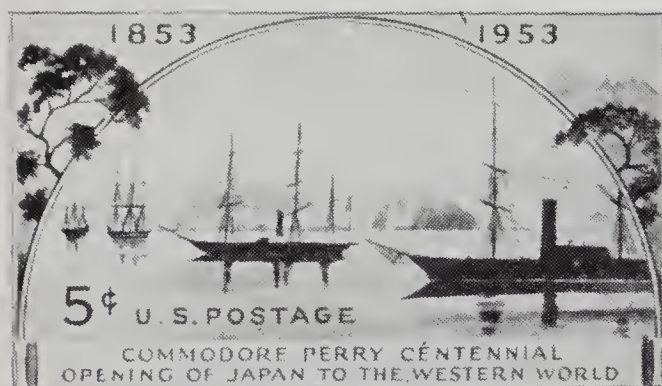
Five Cents—Issued July 14, 1953



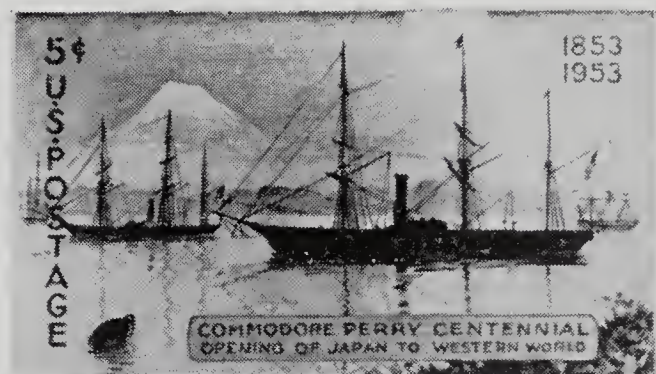
1021E-A. Rejected Essay
Commodore Perry being received by
Japanese Emperor



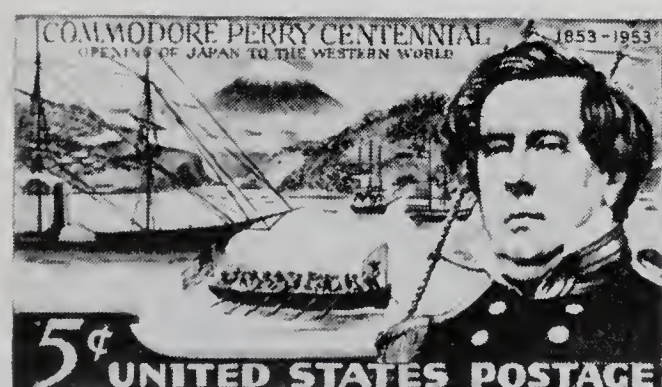
1021E-B. Rejected Essay
First Anchorage off Tokyo Bay



1021E-C. Rejected Essay
First Anchorage off Tokyo Bay



1021E-D. Rejected Essay
First Anchorage off Tokyo Bay



1021E-E. Rejected Essay
Commodore Matthew C. Perry and
First Anchorage off Tokyo Bay



1021E-F. Rejected Essay
Commodore Matthew C. Perry and
First Anchorage off Tokyo Bay



1021E-G. Rejected Essay
Commodore Matthew C. Perry and
First Anchorage off Tokyo Bay



1021E-H. Approved Model
Commodore Matthew C. Perry and
First Anchorage off Tokyo Bay

Seven Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Portrait and Vignette, Charles A. Brooks.

Outline Frame, Lettering and Numerals, John S. Edmondson.

Design Essayed April 27, 1953 to C. R. Hook, Acting P. M. G.

Model approved May 12, 1953 by C. R. Hook, Acting P. M. G.

Die Proof Approved June 16, 1953 by C. R. Hook, P. M. G.

Source of Design

Photograph of a painting of Commodore Matthew Calbraith Perry, N. R. L. Old 1467, courtesy Naval History Division, Office of Naval Operations, and two reproductions of lithographic prints, one entitled: "First Landing at Gorahama" from a drawing by W. Heine, and one entitled: "Napha from the Sea" from a drawing from nature by W. Heine, shipping by Lt. H. Walke, both of which were produced by P. S. Duval and Company, Philadelphia, Pa. The above prints were obtained from a book entitled: "Expedition of an American Squadron" by Francis L. Hawks, D.D., LL.D., published by D. Appleton and Co., 346 Broadway, New York City. The foregoing material was furnished by the Office of Information, Navy Department, Washington, D. C.

American Bar Association Issue

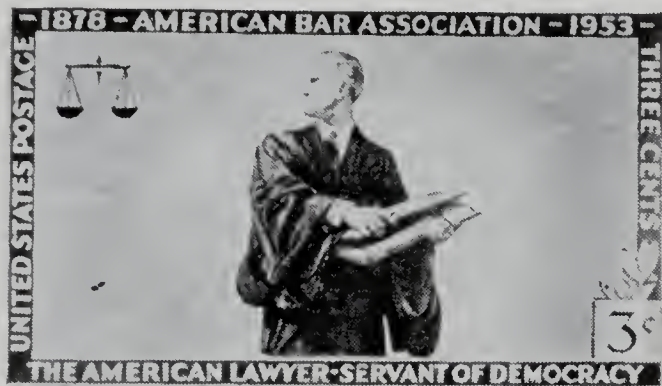
Three Cents—Issued August 24, 1953



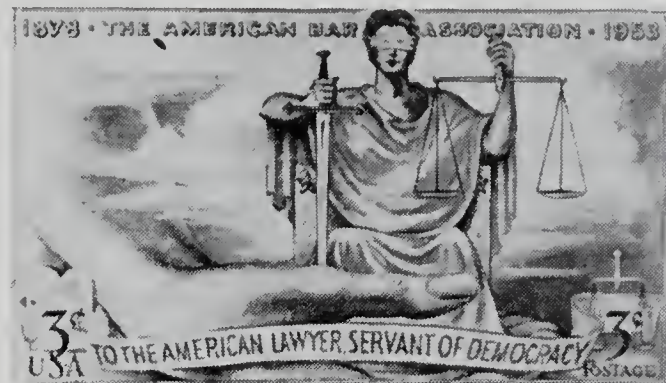
1022E-A. Rejected Essay
Servant of Democracy



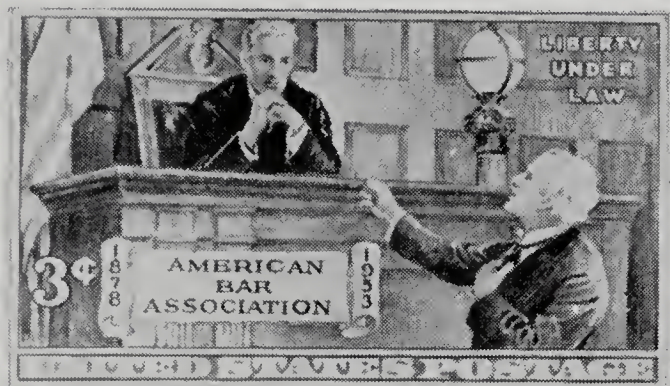
1022E-B. Rejected Essay
The American Lawyer—Servant of
Democracy



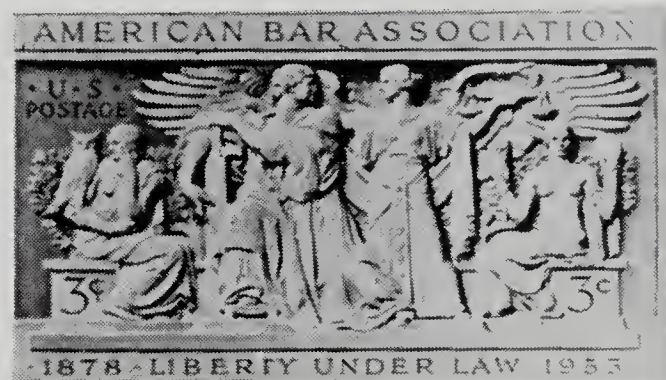
1022E-C. Rejected Essay
The American Lawyer—Servant of Democracy



1022-D. Rejected Essay
The American Lawyer—Servant of Democracy



1022E-E. Rejected Essay
American Bar Association



1022E-F. Approved Model
Section of Frieze, Supreme Court Room

Five Rejected Designs.

Designer—William K. Schrage.

Engravers—Vignette, Charles A. Brooks.

Outline Frame, Lettering and Numerals, John S. Edmondson.

Design Essayed June 16, 1953 to C. R. Hook, Acting P. M. G.

Model Approved June 19, 1953 by C. R. Hook, Acting P. M. G.

Die Proof Approved July 21, 1953 by C. R. Hook, Acting P. M. G.

Source of Design

Photograph by DeWitt Ward of a model for the frieze in the Supreme Court Room, sculptured by Adolph A. Wainman, obtained from a magazine entitled: "Architecture, December 1935," Volume LXXII, No. 6, published by Charles Scribner's Sons, 597 Fifth Avenue, New York City.

Sagamore Hill Issue

Three Cents—Issued September 14, 1953



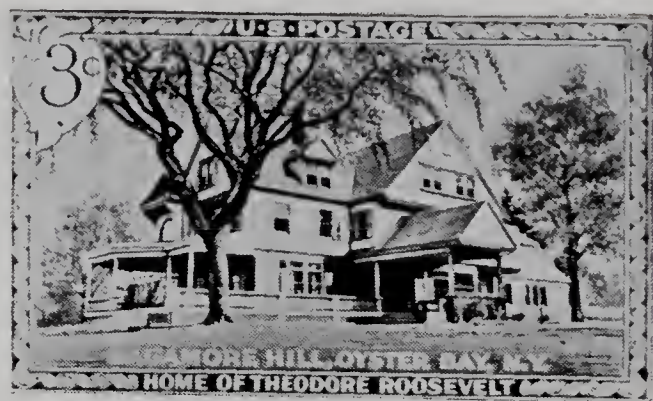
1023E-A. Rejected Essay
Home of Theodore Roosevelt



1023E-B. Rejected Essay
Home of Theodore Roosevelt



**1023E-C. Rejected Essay
Home of Theodore Roosevelt**



**1023E-D. Approved Model
Home of Theodore Roosevelt**

Three Rejected Designs.

Designer—William K. Schrage.

Engravers—Vignette, Richard M. Bower.

Ornamental Frame, Lettering and Numeral, Robert J. Jones.

Design Essayed July 30, 1953 to C. R. Hook, Acting P. M. G.

Model Approved August 3, 1953 by C. R. Hook, Acting P. M. G.

Die Proof Approved August 25, 1953 by C. R. Hook, Acting P. M. G.

Source of Design

A photograph of Sagamore Hill, home of Theodore Roosevelt, Oyster Bay, Long Island, N. Y., by World Wide Photos, New York City.

Centenary of the Swedish Postage Stamp

In July 1955, 100 years will have elapsed since two important reforms were carried through in the Swedish Post Office, the uniform postage and the postage stamp being introduced in the Swedish postal service on the 1st of July 1855. The introduction of the uniform postage meant the abolition of the zone tariffs, the independence of postage in relation to the length of conveying of the mail and it made also possible the introduction of the postage stamp.

In good time before the hundredth anniversary of these memorable reforms, the Post Office in the summer of 1952 took up the question how to celebrate this event and therefore approached the Swedish Federation of Philatelists. The postage stamp is not only a handy means for the prepayment of the postal fees which we could scarcely do without but also an object very much in demand with the collectors and the origin of one of the most important hobbies of our time.

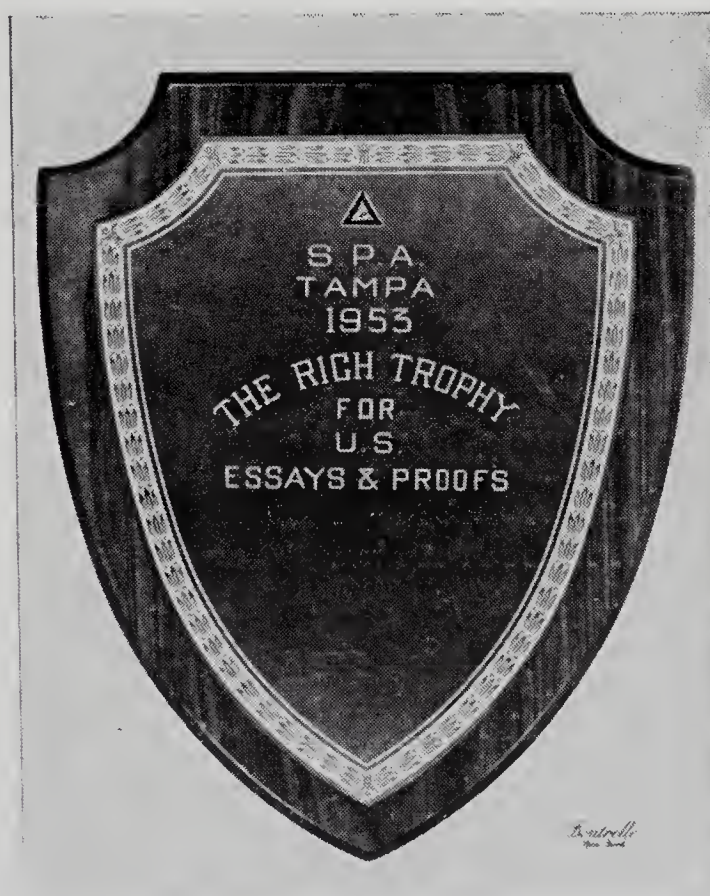
The Swedish Federation of Philatelists accepted the invitation to collaborate and a committee consisting of representatives from the Post Office and the Swedish Federation of Philatelists was appointed with a commission to study the question and present a proposition how the centenary could be celebrated in an appropriate way.

In March, 1953, the committee had finished its work. In its report it proposed that the jubilee should be celebrated with an international stamp exhibition which it would be suitable to hold in Stockholm and an organization plan with an estimate of the costs was presented. In order to cover the quite considerable costs for such an exhibition the committee proposed that special commemorative stamps should be issued. On the basis of what the committee had proposed the Post Office asked for the Government's permission to advance the necessary funds until a maximum amount of 300.000 Swedish kronor for the organization of an international stamp exhibition with pertaining arrangements. In July, 1953, the Government granted the asked permission.

The work on the planned exhibition, the official name of which will be "International Stamp Exhibition in Stockholm 1955—Centenary of the Swedish Postage Stamp", has now begun. A directorate under the chairmanship of Mr. Erik Swartling, Director General of Posts, has been appointed. The Post Office is furthermore represented by the General Superintendent, Mr. Nils-Fride Antoni, the Chief of Division, Mr. Josef Granér, the Chief of Section, Mr. Sven Öman and the Manager, Mr. Gunnar Stenerudh, the Swedish Federation of Philatelists being represented by the Lieutenant-Colonel, Mr. Herman Shultz-Steinheil, the Doc. Phil., Mr. Georg Menzinsky, the Consul General, Mr. Herbert Dieden. The organization work has been assigned to an Executive Committee consisting of eight permanent members and a not yet fixed number of added members. The permanent members of the Executive Committee are the Lieutenant-Colonel Mr. Schulz-Steinheil (Chairman), the Postal Inspector, Mr. Sven Bäckström (Secretary General), the Acting Manager, Mr. Carl-Filip Borgh, the Civil Engineer, Mr. Curt Haij, the Chief of Section, Mr. Öman, the Inspector, Mr. Gunnar Sandberg, the Doc. Phil., Mr. Menzinsky and the Manager, Mr. Stenerudh. It is probable that the number of added members and their names, as well as the number and names of the collaborators which will form the Executive Sections under the Executive Committee can be fixed first in November this year. There will probably be six Executive Sections, namely one Secretariat, one Commissariat, one Financial Section, one Section for Press and Advertising, one Editing Section and one Section for Reception, Touring and Representation.

According to the plans, the exhibition will be held in Liljevalchs Konsthall in Stockholm and the inauguration take place on the 1st of July 1955, that is on the very centenary day of the emission of the first Swedish postage stamp. In connection with the exhibition different arrangements are planned and the Post Office and the Swedish Federation of Philatelists hope that the event will be celebrated in a festive and attractive way.

Letters of inquiry should be addressed to Secretary General, Mr. Sven Bäckström, Generalpoststyrelsen, Stockholm, Sweden.



STEPHEN G. RICH TROPHY

Awarded for best U. S. Essays and Proofs to Julian F. Gros for his U. S. 1861 Issue.

U. S. Proof Distribution 1903-1909 ⁽¹⁾

By Clarence W. Brazer, D.Sc.

The following letter, typewritten on gray letter paper with "Edwin Charles Madden" in the upper left corner, was enclosed in an unsealed and unstamped matching envelope typewriter addressed only to Mrs. E. G. Lewis; being dated from St. Louis, Mo., it was probably hand delivered there. It is published by courtesy of Lambert C. Gerber, who found it in an old collection of U. S. essays and proofs. Edwin C. Madden was at that time (1909) Third Assistant Postmaster General in charge of postage stamps. It is interesting to note that he makes it clear that "these die proofs [in this case die essays in bi-colors] have no stamp value." It is also interesting that he makes no mention of the 1904 recommendation of the U. S. Attorney General to the P. O. D. Robb⁽¹⁾ being the real reason why, after 1904, he issued "a prohibitive order. Since then the Department has not given away or permitted to be printed any such proofs, for any person whatsoever." It also shows that by May 1, 1909, this his own "prohibitive order" about proofs was not being complied with.

Edwin Charles Madden

St. Louis, Mo.

May 1, 1909.

My dear Mrs. Lewis:

I am sending along with this the set of proofs which I promised. They are of the commemorative series, known as the Trans-Mississippi issue. Each one of them represents a fine steel engraving.

Originally it was intended to have the Trans-Mississippi issue in two colors. There were nine stamps in this issue.

After the dies were prepared and the proofs taken from them, it was decided that it would not be practicable to give them two colors. This made it necessary to make new dies for one color and so the stamps were finally issued to the public.

There were only a few sets of the proofs [essays] taken from the dies for the intended two-color issue. They were made before I became an Assistant Postmaster General. Generally these proofs were given to cabinet officers, some few senators, and high officials interested in philately. These die-proofs have no stamp value. Whatever value they have is due to their historical interest and their rarity.

The jealousy and complaints of those unable to get sets of these proofs caused me, in 1904, to issue a prohibitive order. Since then the Department has not given away or permitted to be printed any such proofs, for any person whatsoever. These circumstances make this set of proofs specially rare from the collector's standpoint.

Die-proofs are made from the original engraving on the die. From the die the printing plates are made. The actual postage stamps are printed from the plates in sheets of 400. After the sheets are printed, the gumming and perforating are done.

Very sincerely,

Edwin C. Madden

The Small Die Proof Albums of 1904

From November 1903 to July 29, 1909, Arthur M. Travers (who died December 8, 1951) was Chief Clerk to the Third Assistant Postmaster General and on the latter date he became Acting Third Assistant P. M. G. He had been Confidential Clerk to the Third Assistant P. M. G. from 1899 to November 1903, and had collected stamps since he was a boy of fifteen. Mr. Travers was therefore in position to know all about proofs of stamps during this period. Among his papers of which I have photostatic copies,⁽²⁾ is a statement that on March 12, 1909, an album of small die proofs was "loaned and presented" by P. M. G. Meyer to the Massachusetts Historical Society, and other similar albums to Arthur M. Travers; Brooklyn Institute of Science and Art; King of Italy; Queen of Spain.

(1) For Distribution of U. S. Proofs 1894-1903 see *ESSAY PROOF JOURNAL* No. 4, page 226.

(2) See *ESSAY PROOF JOURNAL* No. 19, page 144, "The Travers Manuscript Letters," by this author.

Mr. Travers' private collection of United States stamps and proofs, of which he made a specialty, contained many proofs. His statement as to where they were obtained contains much interesting information.

The following statement written by the late Arthur M. Travers refers to proofs:

Prior to sometime in 1904 practically the entire collection of official specimens, die-proofs, and a miscellaneous lot of loose U. S. stamps were in the official safe in the Third Assistant's immediate office, together with specimens of postage stamps issued by foreign governments and supplied to the P. O. Department under stipulations of the Postal Union Convention. About this time there was an investigation of certain alleged irregularities in the issue and distribution of a quantity of *albums containing die-proofs of all U. S. stamps issued since 1847*. These albums and proofs had been supplied by the Bureau of Engraving and Printing on order of the Third Assistant, *at an expense of some \$1,700*, which I am informed, was subsequently paid out of the current appropriation for the manufacture of postage stamps. The Transaction was then and has since been regarded as illegal, but the matter was dropped.

At the same time there was an investigation of the issue of *400 of the four-cent denomination of the Pan-American Series which had been specially printed with the centers inverted*.

Prior to this investigation, and on several occasions afterward, large quantities of postage stamps, both canceled and uncanceled, were found filed away in jacketed cases. These stamps were found from time to time by clerks who had occasion to handle these cases in the regular course of business, also by the chief clerk of the bureau and the chief of the division of files and records. The frequent discovery of these stamps so annoyed the then Third Assistant, Mr. Madden, that he issued instructions to the chief clerk and all division heads of his bureau that a careful search should be made of all files and whenever any stamps were found they should be immediately withdrawn and sent to the division of redemption for destruction. In carrying out these instructions upward of 500,000 stamps were located and destroyed.

Third Assistant Madden also directed that the entire official collection, heretofore stored in the official safe in his office, should be turned over to the Superintendent of the Division of Stamps, and that thereafter he should be charged with the custody as well as of all specimen stamps received thereafter. This order was carried out and the records of the Third Assistant's office should show the dates of the transaction.

As a result of the investigation herein referred to the Inspectors recommended the destruction of all specimen stamps not needed for the department's records; *that certain albums of die-proofs be turned over to the Postmaster General*. This recommendation was approved and a committee was appointed to receive and count the specimen stamps and witness their destruction. A complete record of all this will be found in the files of Third Assistant's office under special file No. 191.

As distinguished from the collection of official specimens it should be mentioned that *there was on hand in the Third Assistant's office a large quantity of die-proofs, specimens of current and other issues of regular postage, postage-due, newspaper and periodical, and special delivery stamps which were procured for free distribution as "specimens."* It was this lot of stamps that were counted and destroyed. (See also, the item "Specimen Stamps" in memo, relating to the "issue and Redemption of Stamped Paper.")

Under the postal regulations the duty of issuing postage stamps and other stamped paper is assigned to the bureau of the Third Assistant Postmaster General, but neither that officer personally, nor any employee of his office is entrusted with the custody of postage stamps. Occasionally when changes are being made in the designs, or when new designs are being prepared, models, die proofs, and in some cases the finished stamps have temporarily been in the possession of the Third Assistant Postmaster General and other employees of the office, particularly the Superintendent of the Division of Stamps, through whom practically all details of preparation and issue are handled.

U. S. Stamp Designers & Engravers Tentative List

Compiled by S. Altmann, E.-P. S. 25

(Continued from JOURNAL No. 40, page 227.)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
Postage Due Stamps			
1925			
1/2c C. A. Huston (self)		E. M. Weeks (self)	
1930-31			
1/2c A. R. Meissner (self)		E. M. Weeks & F. Lamasure (selves)	
1c A. R. Meissner (self)		Frank Lamasure (self)	
2c A. R. Meissner (self)		E. M. Hall & F. Lamasure (selves)	
3c A. R. Meissner (self)		Howard I. Earle & F. Lamasure (selves)	
5c A. R. Meissner (self)		Frank Lamasure (self)	
10c A. R. Meissner (self)		Frank Lamasure (self)	
30c A. R. Meissner (self)		W. B. Wells & F. Lamasure (selves)	
50c A. R. Meissner (self)		Howard I. Earle & F. Lamasure (selves)	
1.00 A. R. Meissner (self)		E. M. Hall (self)	
5.00 A. R. Meissner (self)	J. C. Benzing (self)	Howard I. Earle (self)	

Parcel Post Stamps

1912-13			
1c C. A. Huston (self)	J. Eissler & Marcus Baldwin (selves)	E. M. Hall (self)	H. L. Chorlton (self)
2c C. A. Huston (self)	J. Eissler & Marcus Baldwin (selves)	E. M. Hall (self)	H. L. Chorlton (self)
3c C. A. Huston (self)	Harry L. Chorlton (self)	E. M. Hall (self)	H. L. Chorlton (self)
4c C. A. Huston (self)	Marcus W. Baldwin (self)	E. M. Hall & E. E. Myers (selves)	H. L. Chorlton (self)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
5c C. A. Huston (self)	Charles M. Chalmers (JWS)	E. M. Hall (self)	H. L. Chorlton (self)
10c C. A. Huston (self)	Charles M. Chalmers (JWS)	E. M. Hall (self)	H. L. Chorlton (self)
15c C. A. Huston (self)	Fred Pauling & L. S. Schofield (selves)	E. M. Hall & E. E. Myers (selves)	H. L. Chorlton (self)
20c C. A. Huston (self)	Harry L. Chorlton (self)	E. M. Hall & F. Lamasure (selves)	H. L. Chorlton (self)
25c C. A. Huston (self)	Harry L. Chorlton (self)	E. M. Hall & E. E. Myers (selves)	H. L. Chorlton (self)
50c C. A. Huston (self)	Marcus W. Baldwin (self)	E. M. Hall (self)	H. L. Chorlton (self)
75c C. A. Huston (self)	Charles M. Chalmers (JWS)	E. M. Hall & F. Lamasure (selves)	H. L. Chorlton (self)
1.00 C. A. Huston (self)	Marcus W. Baldwin (self)	Frank Lamasure (self)	H. L. Chorlton (self)

Parcel Post Postage Due Stamps

1912

1c C. A. Huston (self)	J. C. Benzing (self)	E. M. Hall (self)	J. C. Benzing (self)
2c C. A. Huston (self)		E. M. Hall (self)	
5c C. A. Huston (self)		E. M. Hall (self)	
10c C. A. Huston (self)		E. M. Hall (self)	
25c C. A. Huston (self)	J. C. Benzing (self)	E. M. Hall (self)	J. C. Benzing (self)

Special Handling

1925-29

10c C. A. Huston (self)	Frank Lamasure (self)	E. M. Hall & D. R. McLeod (selves)
15c C. A. Huston (self)	Frank Lamasure (self)	E. M. Hall & D. R. McLeod (selves)
20c C. A. Huston (self)	Frank Lamasure (self)	E. M. Hall & D. R. McLeod (selves)
25c C. A. Huston (self)		E. M. Hall & D. R. McLeod (selves)

Post Office Seals

1872

Butler Packard (?) (B)		Edmund Oldham (JWS)
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1877

Butler Packard (B)	Alfred Jones (self)	D. S. Ronaldson (self)	Edmund Oldham (B)
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Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1879			
Butler Packard (B)	Alfred Jones (B)	D. S. Ronaldson (self)	Joseph Lindsley (signed)

Information is desired on the later issues of Post Office Seals.

1873 Official Stamps

By the Continental Bank Note Co.

Agriculture

1c Jos. Claxton	Jos. I. Pease
2c Jos. Claxton	Lewis Delnoce
3c Jos. Claxton	Jos. Ourdan
6c Jos. Claxton	Jos. Ourdan
10c Jos. Claxton	Lewis Delnoce
12c Jos. Claxton	Lewis Delnoce
15c Jos. Claxton	Lewis Delnoce
24c Jos. Claxton	Jos. Ourdan
30c Jos. Claxton	Jos. Ourdan

Executive

1c Jos. Claxton	Jos. I. Pease
2c Jos. Claxton	Lewis Delnoce
3c Jos. Claxton	Jos. Ourdan
6c Jos. Claxton	Jos. Ourdan
10c Jos. Claxton	Lewis Delnoce

Interior

1c Jos. Claxton	Jos. I. Pease
2c Jos. Claxton	Lewis Delnoce
3c Jos. Claxton	Jos. Ourdan
6c Jos. Claxton	Jos. Ourdan
10c Jos. Claxton	Lewis Delnoce
12c Jos. Claxton	Lewis Delnoce
15c Jos. Claxton	Lewis Delnoce
24c Jos. Claxton	Jos. Ourdan
30c Jos. Claxton	Jos. Ourdan
90c Jos. Claxton	Lewis Delnoce

Justice

1c Jos. Claxton	Jos. I. Pease
2c Jos. Claxton	Lewis Delnoce
3c Jos. Claxton	Jos. Ourdan
6c Jos. Claxton	Jos. Ourdan
10c Jos. Claxton	Lewis Delnoce

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1873 Official Stamps			
By the Continental Bank Note Co.			
12c Jos. Claxton	Lewis Delnoce		
15c Jos. Claxton	Lewis Delnoce		
24c Jos. Claxton	Jos. Ourdan		
30c Jos. Claxton	Jos. Ourdan		
90c Jos. Claxton	Lewis Delnoce		

Navy

1c Jos. Claxton	Jos. I. Pease
2c Jos. Claxton	Lewis Delnoce
3c Jos. Claxton	Jos. Ourdan
6c Jos. Claxton	Jos. Ourdan
7c Jos. Claxton	Jos. Ourdan
10c Jos. Claxton	Lewis Delnoce
12c Jos. Claxton	Lewis Delnoce
15c Jos. Claxton	Lewis Delnoce
24c Jos. Claxton	Jos. Ourdan
30c Jos. Claxton	Jos. Ourdan
90c Jos. Claxton	Lewis Delnoce

Post Office

1c	
2c	
3c	
6c	D. S. Ronaldson
10c	D. S. Ronaldson
12c	D. S. Ronaldson
15c	
24c	
30c	
90c	

State Department

1c Jos. Claxton	Jos. I. Pease
2c Jos. Claxton	Lewis Delnoce
3c Jos. Claxton	Jos. Ourdan
6c Jos. Claxton	Jos. Ourdan
7c Jos. Claxton	Jos. Ourdan
10c Jos. Claxton	Lewis Delnoce
12c Jos. Claxton	Lewis Delnoce
15c Jos. Claxton	Lewis Delnoce

Color Names in Philately

By Clarence W. Brazer, D.Sc.

The naming of colors under present conditions will always be debatable until a satisfactory color dictionary with color blocks for matching is adopted. Ridgway's tint and shade blocks vary 25% from each other, and his gray sets vary 20%. We also wonder whether the description of our color names in JOURNAL No. 1 has been studied. Few color inks used before anilines came into use are fugitive. Sulphuration, changelings and dirt should be recognized by a color cataloger of proofs, which are generally protected from deterioration. When a color is suspected it may be cleaned, or easily restored.

We agree that a used stamp may have been subjected to (1) fading, (2) chemical action of water or gum, (3) exposure to gaseous atmospheric conditions, or (4) sulphuration that darkens some colors. Violet is made by mixing red and blue, and if it is desired to dim or dull the brightness, the complementary color green may be added to gray it. Upon exposure to light, chemical atmosphere or water, the blue, or the red, may fade, sometimes leaving a predominance of green or gray. This is especially noticeable in the U. S. 1861 24 cents stamps. Hence it is a fallacy to catalog accurately the color observed in a used stamp. But with mint stamps, and especially essays and proofs, these conditions do not all occur. Only mint stamps or proofs should be color named. It is generally well known to philatelists that immersion of a darkened blue, orange or red-orange proof, or stamp without gum, in hydrogen peroxide will replace the dark sulphur with the original oxygen, thus restoring the original color.

In printing from line engraved large plates the excess ink may not be wiped cleanly or equally from all parts of the plate and when the color is so thin that paper shows through, tints or shades of the same color may exist on different parts of the same sheet. But if there is a variation in the hue, such as more yellow or more blue in a green, these may be printed from a different mixture of ink and be a different printing. The U. S. 1861 3c cents real "pink" stamp (which must show some violet) Scott catalogs unused at \$300 while the "rose-pink" unused catalogs at only \$5, but in used "pinks" the violet may have faded if the stamp has been exposed, leaving it a "rose-pink." Many other scarce printing colors of stamps are cataloged at greatly varying prices. Hence definite and accurate color naming is sometimes very important.

Essays and proofs, however, have generally been carefully protected and usually are still in the same color as printed, unless sulphuration has darkened some of the blue, orange or orange-red colors. Many proofs exist with official endorsement "color approved." We try to record this color exactly, as it is generally matched for first printings of stamps, which may vary greatly in later printings. Stamp producers sometimes submit for approval as many as twenty or more shades or hues from which the official selects the exact color desired. In the case of the Canada 1898 3 cents "numeral" large die proofs, there are approximately twenty shades of red, from pale red to dusky red. There exist also about twenty originally numbered shades of U. S. 1861 90c cents large die essays, from light violet-blue to very dusky blue. And of the U. S. 1861 1 cent trial color plate proofs there are also many colors. In Scott's U. S. Catalogue some Revenue trial colors were so difficult to name by Scott's color standards that some shades are only grouped as "2 shades," whereas the use of Ridgway's colors would provide an accurate standard. There are many other groups of trial colors where the present catalog names are not adequate, or understandable, to describe and separate them. To the official who approves, and to collectors who aim at completion, these hues and shades are important. Exact color names are also sometimes required to approximately date the printing, as available inks change over a period of years. With the United States 1880-82 "special

printings" on soft paper only a very slight variation in color makes a catalog pricing difference of as much as \$1245 for each of three stamps!

We do not know of any better arranged color book for philatelists than Ridgway's Color Standards, which is now out of print. It does not "split hairs" and there are distinct differences visible between adjoining color blocks. His six spectrum colors each divided into six hues, with tints and shades from white to color, to black, in 25% steps, has been found quite sufficiently accurate for philatelic use, especially as 12½% intermediates may be named, such as "very dark," "very light," etc. It was officially adopted by the American Philatelic Society over twenty-five years ago, and has been used by the foremost American philatelic writers.

But Ridgway's 1015 meaningless color names were taken from trade catalogs prior to 1912. Color naming has become so complex because without use of an illustrated dictionary any one may use any color name he wishes. No one can remember over 1000 confusing color names for identification. But with 1000 different color blocks required to identify all colors within ten degrees in the hue circle, 25% of value with admixture of white or black, and 20% of grayness, some simple and descriptive system of color naming with commonly understood words is necessary. It is futile to use color trade names that were adopted to make one manufacturer's products popular, or proprietary, as such inventions are transitory and unlimited. Past and present color naming varies with each different catalog writer's personal opinions over the years, as no standard color dictionary has been adopted. Dr. S. G. Rich wrote that he counted about 900 different color names in stamp catalogs.

It was for these reasons that I originated the simple descriptive system of naming these 1015 colors with combinations of 19 common words translatable into foreign languages, that give a mental picture of the color when the system is understood, even if the book is not available to match colors. Ridgway's color numbers are used for reference to his book, with my descriptive color names, so either may be used. It is fully described in JOURNAL No. 1 and we have used it for cataloging that has been generally understood, without reference to Ridgway, over the past nine years. A publisher is now being sought to produce my book at a reasonable cost. It will of course take at least a generation to forget the many browns, pinks and a thousand other inaccurate and disputable color names that have been so long in use. But with only six basic spectrum color names to use, it should be worth while.

The Earl of Crawford Collection

John N. Luff wrote an interesting article on the "Crawford" collection published in *Gibbons Stamp Weekly* and which is copied here as the best description of this famous collection seen:

New York, May 12th, 1905.

Visit of the Earl of Crawford.

Quite the most interesting event which has recently occurred in our little corner of the philatelic world has been the visit of the Earl of Crawford. At the April meeting of the Governors of the Collectors Club a Reception Committee was appointed to wait on his lordship, and he was also elected an honorary member of the Club. This is the first time this distinction has been conferred during the nine years that the Club has been in existence. Soon after the arrival of the Valhalla in port the Reception Committee called on Lord Crawford and extended a welcome on behalf of the philatelists of New York City. The Committee also arranged for the display before the members of the Club and their guests of his lordship's incomparable collection of United States stamps, which he had kindly brought with him for our

edification. It was the desire of the Club to entertain Lord Crawford at a dinner, which was to have been an affair of more than ordinary pretensions, but owing to his lordship's poor health he was compelled to decline our hospitality, and we had reluctantly to forego our good intentions.

Display of his Lordship's Collection of U. S.

On the evening of the 10th the great collection was shown at the rooms of the Collectors Club, and aroused, as was justly its due, the greatest admiration. We had never before seen a collection arranged on such lines, and I feel quite positive that its duplicate does not exist elsewhere in the world. The pages bear evidence of the exhaustive study which has been devoted to the subject by the owner of the collection. Added to this are great taste in arrangement, elaborate plans in describing the various essays, proofs and stamps, and in making clear their most minute differences, their history, manufacture, and every detail which could be of interest to anyone viewing the collection. It certainly was a revelation to many of us who thought we knew what constituted a stamp collection.

Its Arrangement.

Taking the various issues in chronological order, each stamp was treated in turn. Frequently we were shown the first pencil sketch of the design, then engraver's proofs of various stages of the work, the finished die (perhaps printed in various colors and on different papers), proofs from the completed plate (these also of many colors, papers, and varieties), and then the finished stamps unused, used, etc., etc. After all this came reprints, and similar posthumous impressions. There were also many pages of essays, the larger part of which had failed of acceptance as stamp designs. This is one of the interesting features of the collection, as it contains many curious devices intended to prevent the clearing or counterfeiting of stamps, and many extraordinary and frequently very ugly designs. On the other hand, some of the essays were of great delicacy and beauty. The collection contains such curious things as sheets of plain paper with impressions from the grille roller, trial impressions of devices similar to the adopted grille, chemical papers, double papers, die-cut stamps, and cancellation devices which destroyed the stamps by cutting machines, acids, and even explosives. One interesting thing was piled upon another until it became almost bewildering, and the array of rarities and "mint" copies was something to arouse the envy of any collector. At various times I spent fully ten hours on board the Valhalla looking over the collection, and I saw less than half of it. I am sorry for the man who tried to absorb all of it in one evening. He must have acquired philatelic indigestion.

Some Wretchedly Arranged Collections.

But, after all, one of the best things about the collection was the very evident fact that it was arranged by the owner and not by someone paid to do the work. Don't misunderstand me. I don't pretend to despise the mounting of stamps by others than their owners. Often that is of great benefit to the collection. I know some collections that are so wretchedly thrown together that I wish fervently they might pass into the hands of someone who has even the rudiments of taste and the most elementary ideas of arrangement.

Individuality of Personal Arrangement.

At the same time, if the owner of a collection has the leisure and the taste to himself put it in order, he can do the work as no one else can. He will manage to bring into prominence his choicest specimens and pet varieties, and to lend to the arrangement a touch of his own individuality which can only come from personal interest in the stamps.

Individuality of Lord Crawford's Arrangement.

I have never seen a collection which displayed more of individuality than Lord Crawford's. It is so full of historical data and descriptive notes of every kind that a person who knew absolutely nothing of Philately could go through the volumes with understanding and appreciation of the subject.

We have certainly had a great treat in viewing Lord Crawford's collection, and we owe him a hearty vote of thanks for so kindly showing us his treasures.

JOHN N. LUFF.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

As his initial contribution to E-PJ, Dr. C. M. Jephcott, our B. N. A. Editor, compiled a list of prices realized at auction for British North American Essays and Proofs covering the entire year 1953. Dr. Jephcott writes that he was prompted to do this as very few realizations for this group had been reported during the last year. The presentation Dr. Jephcott makes is quite remarkable as it covers important sales held in New York, Toronto and London. Thus the three principal markets are represented covering an entire year of operations. The Editor believes that the list should be presented complete; that so presented it provides an overall picture of a single group such as could never be obtained through piecemeal publication. —P.H.T.

Harmer Rooke & Co., Inc., New York Sales

Jan. 20, 21, 22, 1953 Canada

British North America

1851	6p. black plate proof on india, SPECIMEN in red	2TC3S-Avr	12.50
1855	10p. six small die proofs on yellowish wove paper	7TC2b	30.00
1857	½p. six small die proofs on yellowish wove paper	8TC2b	31.00
1857	½p. black plate proof on india, SPECIMEN in red	8TC3S-Avr	16.00
1868	1c brown red plate proof on card	22P4	31.00
1868	2c green plate proof on card	24P4	29.00
1868	3c blue small die essay on india (faults)	25E-Ba	15.00
1868	5c green small die proof on india (faults)	26TC2a	32.00
1868	5c olive green plate proof on card	26P4	29.00
1868	121/2 blue plate proof on card	28P4	29.00
1868	15c violet plate proof on card	29P4	18.00
1882	½c black plate proof on india	34P3	18.00
1870	1c yellow plate proof on card	35P4	24.00
1870	1c orange plate proof on card	35P4	22.00
1870	1c yellow and 2c green hand stamped SPECIMEN in violet		17.00
1891	2c olive green, green and blue on blue plate essays	36E-Ab	35.00
1870	3c dull red plate proof on card	37P4	21.00
1870	3c rose plate proof on card	37P4	18.00
1876	5c green small die proof on thin proof paper	38TC2b	40.00
1876	5c olive green plate proof on india	38P3	19.00
1872	6c brown plate proof on card	39P4	26.00
1893	8c slate plate proof on card	44P4	28.00
1893	20c vermilion plate proof on card	46P4	25.00
1893	50c deep blue plate proof on card	47P4	25.00
1865	\$1 brown small die proof with "Die 233" (Goodall)	B33TC2g	12.00
1865	\$1, \$2, \$3 plate proofs on card	B52P4-B54P4	12.00

Jan. 20, 21, 22, 1953, Newfoundland

1857	2p. black plate proof on card horiz. pair	2TC4	20.00
1857	6½p. black plate proof on card horiz. pair	7TC4	28.00
1857	1sh. black plate proof on card horiz. pair	9TC4	18.00
1865	12½ orange plate proof on india, block of 4	28TC3	14.00
1868	1c orange plate proof on india, block of 4	32TC3	15.00
1868	1c bright violet plate proof on india, block of 4	32ATC3	13.00
1868	1c violet plate proof on india, block of 4	32P3	12.50
1868	3c brown plate proof on india, block of 4	33TC3	14.00
1900	1c, 3c, 5c, 10c black strip of four essays		14.00

April 14, 15, 16, 1953, Canada

1857	1p. red violet Victoria essay	1aE-A	35.00
1857	1p. green Viking's Head essay	2E-A	45.00
1851	3p. orange plate proof on india, block of 4	1TC3	47.50
1851	3p. red plate proof on india, block of 4	1P3	50.00
1851	6p. slate blue plate proof on india, SPECIMEN in block of 4		
		2TC3SAvr	35.00
1851	6p. gray plate proof on india, SPECIMEN in orange, block of 4		
		2TC3S-Avr	35.00
1851	6p. black plate proof on india, SPECIMEN in orange, block of 4		
		2TC3S-Avr	37.50
1851, 1859	12p. and 10c red violet compound die proof	3TC2e, 16TC2e	250.00
1851	12p. green small scar die proof (Goodall)	3TC2g	65.00
1851	12p. brown small scar die proof (Goodall)	3TC2g	60.00
1851	12p. red small scar die proof (Goodall)	3TC2g	50.00
1851	12p. black plate proof on india, SPECIMEN in red, block of 4		
		3P3S-Avr	145.00
1855	10p. claret small die proof on bond paper	7TC2a	16.00
1855	10p small die proofs on yellow wove in six colors	7TC2b	19.00
1855	10p. bright blue on white wove, perf. 12 gummed	7TC6a	67.50
1855	10p. same as above in gray black, yellow green, orange, claret-brown each		37.50
	Complete sample sheet of the A. B. N. Co. in rose lake on bond paper		220.00
1857	½p. small die proofs on yellowish wove in five colors	8TC2b	40.00
1857	½p. blue proof on white wove paper gummed	8TC5a	20.00
1857	½p. blue proof on white wove paper, perf. 12 gummed	8TC6a	32.50
1857	½p. rose plate proof on india, block of 4	8P3	30.00
1857	7½p. black die essay of vignette (Goodall)	9E-Ag	100.00
1859	1c rose plate proof on india, block of 4	14P3	42.50
1859	5c black plate proof on india, block of 15	15TC3	160.00
1859	5c vermilion plate proof on india, block of 4	15P3	50.00
1859	10c reddish purple plate proof on india, block of 4	16TC3	55.00
1859	12½c blue green plate proof on india, block of 4	18P3	60.00
1859	17c black plate proof on india, block of 9	19TC3	170.00
1859	17c blue plate proof on india, SPECIMEN in red, block of 4	19P3S-Bd	40.00
1864	2c claret plate proof on india, block of 4	20TC3	25.00
1864	2c rose plate proof on india, block of 4	20P3	52.50
1868	1c brown red plate proof on card, block of 4	22P4	120.00
1867	3c green, typographed die essay of N. B. N. Co. on wove paper	25E-Aa	20.00
1867	3c green, typographed die essay of N. B. N. Co. on wove paper	25E-Ba	42.50
1875	5c brown orange plate proof on card, block of 4	26TC4	105.00
1875	5c olive green plate proof on card, block of 4	26P4	120.00
1868	6c brown plate proof on card, block of 4	27P4	120.00

1868	12½c blue plate proof on card, block of 4	28P4	120.00
1870	½c green small die essay on india	34E-Aa	50.00
1882	½c black plate proof on card, block of 4	34P4	60.00
1891	1c yellow engraved plate essay on india, block of 4	35E-Ab	30.00
1891	1c yellow lithographed plate essay on glazed wove, block of 4	35E-Ad	18.00
1870	1c black small die essay on india	35E-B	45.00
1870	1c black plate proof on card, block of 4	35TC4	70.00
1870	1c orange plate proof on card, block of 4	35P4	75.00
1891	2c green engraved plate essay on india, block of 4	36E-Ab	27.50
1891	2c olive engraved plate essay on india, block of 4	36E-Ab	27.50
1870	2c light green plate proof on card, block of 4	36P4	85.00
1891	3c red engraved plate essay on india, block of 4	37E-Ab	30.00
1891	3c black lithographed plate essay on glazed wove, block of 4	37E-Ad	18.00
1891	3c orange red lithographed plate essay on glazed paper, block of 4	37E-Ad	15.00
1870	3c dull red plate proof on card, block of 4	37P4	115.00
1891	5c, 10c, 15c composite die essay in dark green on india with "100" counter above and in deep carmine on india on card		700.00
1876	5c olive green plate proof on card, block of 4	38P4	100.00
1872	6c yellow brown plate proof on card, block of 4	39P4	85.00
1870	10c dull rose lilac plate proof on card, block of 4	40P4	80.00
1893	8c greenish gray large die proof on india	44TC1	36.00
1893	8c gray plate proof on card, block of 4	44P4	95.00
1870	12½c black small die essay on india	45AE-a	47.50
1870	12½c bright blue large die essay on bond paper	45AE-c	45.00
1870	15c black small die essay on india	45BE-a	40.00
1870	15c black large die essay on bond paper	45BE-c	50.00
1897	3c green large die proof on india	53TC1b	18.00
1897	3c green small die proof on card	53TC2b	20.00
1897	\$1 purple lake large die proof on india		
1897	½c violet die essay on card design incomplete	66E-AAa	80.00
1897	½c violet die essay on card value added	66E-ABa	70.00
1897	½c violet die essay on wove paper	66E-ABb	50.00
1897	½c violet plate proof on card final state	66TC4	50.00
1897	½c to 10c set of plate proofs on card, blocks of 4	66P4-73P4	70.00
1897	3c violet die essay on proof paper	69E-Acb	15.00
1897	3c gray black typographed essay on stamp paper perf. 12 gummed	69E-B6	40.00
1897	3c light brownish gray proof on card	69TC4	20.00
1897	8c brown proof on card	72TC4	30.00
1897	8c carmine proof on white wove paper	72TC5	34.00
1903	1c gray black plate essay with colorless numerals, O. G. block of 4	89E-Ac	60.00
1903	1c red plate essay with colorless numerals, O. G. block of 6	89E-Ac	60.00
1908	½c to 20c set of large die proofs in issued colors with A. B. N. Co. imprint	96P1 to 103P1	450.00
1898	10c blue green special delivery large die proof	E1P1	47.50

April 14, 15, 16, 1953, New Brunswick

1860	1c black small die essay (Goodall)	6E-Ag	35.00
1860	1c green small die essay (Goodall)	6E-Ag	32.50
1860	1c brown small die essay (Goodall)	6E-Ag	32.50
1860	1c red small die essay (Goodall)	6E-Ag	30.00
1860	1c black small die proof (Goodall)	6TC2g	25.00

1860	1c red plate proof on wove paper, block of 4	6TC5	31.00
1860	12½ black small die proof with engraving at side (Goodall) ..	10TC2g	80.00
1860	12½ green proof on white wove paper, perf 12 gummed	10TC6	15.00
1860	12½ blue proof on white wove paper, perf 12 gummed	10TC6	10.00

April 14, 15, 16, 1953, Newfoundland

1857	1p, 2p, 3p, black plate proofs on card	1TC4-3TC4	20.00
1857	5p, 6p, 8p, black plate proofs on card 5, 6, 8TC4		32.50
1865	2c black proof on bond paper, perf 12 gummed	24TC6	27.50
1865	2c dark green proof on wove paper, perf 12 gummed	24TC6	28.50
1865	5c small die proofs on yellowish wove, five different colors ..	25TC2b	35.00
1865	5c green proof on wove paper, perf 12 gummed	25TC6	22.00
1865	5c black large die proof on wove paper	26P1	115.00
1865	10c green proof on wove paper, perf 12 gummed	27TC6	25.00
1865	12c small die proof on yellowish wove, 8 different colors	28TC2b	50.00
1865	13c black proof on wove paper, perf 12 gummed	30TC6	24.00
1868	1c orange plate proof on india, block of 4	32TC3	25.00
1887	10c black small die proof on india	59P2	42.50

April 14, 15, 16, 1953, Nova Scotia

1860	1c black proof on wove paper, perf 12 gummed	8TC6a	15.00
1860	1c green proof on wove paper, perf 12 gummed	8TC6a	15.00
1860	1c blue proof on wove paper, perf 12 gummed	8TC6a	15.00
1860	8½ black proof on wove paper, perf 12 gummed	11TC6a	15.00
1860	8½ blue green proof on wove paper, perf 12 gummed	11TC6a	15.00

May 27, 28, 1953, Canada

1868	2c black essay on large card "Canada Postage" and vignette engraved and mounted in place. Frame design and numerals handpainted by artist	24E	250.00
1868	12½c black essay on large card "Canada Postage" and vignette engraved and mounted in place. Framed design and numerals handpainted by artist	28E	220.00

Sept. 15, 16, 17, 1953, Canada

1900	20c yellow green large die proof on india sunk on card with die 122 and imprint. 59 X 74 mm	84TC1aa	15.00
1928	12c grey large die proof on india sunk on card 156P1		8.00
1930	4c yellow bistre small die proof on stamp paper mounted on card	168P2	6.00
1930	5c violet small die proof on stamp paper mounted on card	169P2	6.00
1930	8c blue small die proof on stamp paper mounted on card	171P2	6.00
1930	12c gray black small die proof on stamp paper mounted on card	174P2	6.00
1930	20c brown red small die proof on stamp paper mounted on card	175P2	12.00
1930	50c dull blue small die proof on stamp paper mounted on card	176P2	9.00
1930	\$1 olive green small die proof on stamp paper mounted on card	177P2	7.00
1930	20c henna brown small die proof on stamp paper mounted on card	E4P2	5.00

J. N. Sissons, Toronto Sales**Feb. 11, 12, 1953, Canada**

1851	3p. black plate proof on india SPECIMEN in orange	1TC3S	8.50
1851	12p. black plate proof on india SPECIMEN in red	3P3S-Avr	56.00
1855	10p. light brown, small die proof	7TC2b	11.50

1859	1c orange plate proof on india hand stamped SPECIMEN	14TC3S-Chb	10.50
1859	17c yellow green small die proof on india	19TC2a	19.00
1868	1c black small die proof on india	22TC2a	20.00
1868	2c red brown small die proof on india	24TC2a	15.00
1875	5c deep green plate proof on card	26TC4	26.00
1875	5c blue plate proof on card	26TC4	29.00
1868	15c lilac plate proof on card	29P4	15.00
1882	½c black plate proof on card	34P4	23.00
1876	5c green small die proof on india	38TC2a	18.00
1872	6c blue small die proof on india	39TC2a	40.00
1872	6c black small die proof on india	39TC2a	30.00
1875	5c green registration plate proof on stamp paper vert. pair	F2P5	19.00
1897	5c red violet small die proof on bluish wove paper	70TC2	18.00
1897	5c blue violet small die proof on bluish wove paper	70TC2	18.00
1897	8c orange plate proof on stamp paper O. G. block of 4	72P5	50.00
1897	10c brown violet plate proof on stamp paper O. G. block of 4	73P5	55.00
1898	3c orange red large Die proof with imprint	78P1b	55.00
1903	1c red plate essay with colorless numerals	89E-Ac	12.00
1915	1c green and 2c carmine War Tax large die proofs	MR1P1,MR2P1	80.00
1868	\$1 blue and black bill stamp plate proof on card	B52P4	5.75
1868	\$2 carmine and black bill stamp plate proof on card	B53P4	7.50
1868	\$3 green and black bill stamp plate proof on card	B54P4	7.50

Feb. 11, 12, 1953, Newfoundland

1857	set of 1903 reprints of die essays, numerals defaced	1EBA-9EBA	97.50
1857	1p. black plate proof on card, block of 4	1TC4	32.50
1897	1c green plate proof on india	61P3	7.25
1897	2c carmine plate proof on india	62P3	6.75
1897	3c ultramarine plate proof on india	63P3	6.75
1897	5c violet plate proof on india	65P3	7.25
1897	6c red brown plate proof on india	66P3	6.75
1897	8c red orange plate proof on india	67P3	5.50
1897	12c dark blue plate proof on india	69P3	6.50
1897	15c scarlet plate proof on india	70P3	5.50
1897	24c gray violet plate proof on india	71P4	7.25
1897	30c slate plate proof on india	72P3	5.50
1897	35c red plate proof on india	73P3	6.50
1897	60c black plate proof on india	74P3	7.25

April 8, 9, 1953, Canada

1857	1p. brown colony of canada essay	1bE-A	45.00
1857	6p. violet viking's head essay	2E-A	47.50
1857	1p. brownish purple victoria essay	1aE-A	42.50
1857	1p. gray victoria essay	1aE-A	35.00
1851	6p. reddish brown plate proof on india	2TC3	15.00
1851	6p. orange plate proof on india pair	2TC3	18.50
1851	6p. dark gray plate proof on india SPECIMEN in orange	2TC3S-Avr.	12.00
1851	6p. slate violet plate proof on india SPECIMEN in red, block of 4	2TC3S-Avr.	34.00
1851	6p. greenish gray plate proof on india SPECIMEN in red, block of 4	2TC3S-Avr.	36.00
1855	10p. reddish purple small die proof	7TC2b	11.25
1855	10p. orange plate proof on india	7TC3	8.50
1857	7½p. black plate proof on india	9TC3	10.75
1859	1c orange plate proof on india block of 4	14TC3	24.00

1859	10c vermilion die proof on india	16TC2	42.50
1859	10c black brown plate proof on india SPECIMEN in red	16P3S	42.50
1859	12½c green plate proof on india SPECIMEN in red block of 4		
		18P3S-Avr.	26.00
1859	17c orange plate proof on india block of 4	19TC3	30.00
1864	2c rose plate proof on india	20P3	7.25
1864	2c green plate proof on india block of 4	20TC3	28.00
1908	10c violet tercentenary die proof	100P1	40.00
1928	set of 11 plate proofs on stamp paper blocks of 4	149P5-159P5	300.00
1935	silver jubilee set of 6 plate proofs on stamp paper blocks of 4		
		211P5-216P5	500.00
1860	5c red essay for envelope on vert. laid paper cut square	EN1E	10.00
1860	10c essay for envelope on vert. laid paper cut square	EN2E	14.50
1898	1c black maple leaf die proof on pelure paper for letter sheet		
		UX16TC2A	26.00
1864	1c gray blue die proof of bill stamp (Goodall)	B18TC2	7.25
1864	8c gray blue die proof of bill stamp (Goodall)	B25TC2	7.00

April 8, 9, 1953, Newfoundland

1894	12c puce brown plate proof on india block of 4	29P3	14.50
1870	3c dark green plate proof on india block of 4	33TC3	19.00
1870	6c dull rose plate proof on india block of 4	35P3	13.00

June 25, 1953, Canada

1851	12p. black plate proof SPECIMEN in red, block of 4	3P3S-Avr.	220.00
1859	1c brown die proof with cross hatching (Goodall)	14TC2	30.00
1868	½c black plate proof on card	21P4	17.50
1868	½c magenta proof perforated and gummed (Damaged)		15.50
1868	1c deep green proof on card		15.50
1868	3c gray violet proof perforated and gummed (Damaged)		9.00
1868	15c brown red proof perforated and gummed (thin)		18.50
1870	2c green plate proof on card	36P4	25.50
1876	5c olive green plate proof on card	38P4	21.00
1893	20c vermilion plate proof on card	46P4	20.00
1897	2c green jubilee large die proof	52P1	26.00
1898	3c red large die proof	78P1	27.00
1903	1c green large die proof	89P1	34.00
1865	\$1. black large die proof of Bill Stamp	B33P1	22.00

June 25, 1953, Newfoundland

1898	½c olive green large die proof (138x190 m.m.)	78P1	15.50
1898	3c orange large die proof (135x205 m.m.)	83P1	15.50
1898	5c blue large die proof (130x140 m.m.)	84P1	19.00
1901	4c violet large die proof (137x198 m.m.)	85P1	24.00
1903	1c green large die proof (125x183 m.m.) post card design		30.00

December 11, 1953, Canada

1859	12½c green plate proof on india SPECIMEN in red, block of 16,		
		18P3S-Avr.	130.00
1908	7c black tercentenary large die proof	100TC1	40.00
1935	set of 11 proofs on stamp paper imperf.	217P5-227P5	515.00

December 11, 1953, Newfoundland

1931	1c green plate proof on stamp paper O. G. block of 4	183P5	26.00
1931	2c rose plate proof on stamp paper O. G. block of 4	185P5	26.00

1931	3c orange brown plate proof on stamp paper O. G. block of 4 ..	187P5	18.50
1931	5c deep violet plate proof on stamp paper O. G. block of 4	191P5	25.00
1931	10c olive black plate proof on stamp paper O. G. pair	193P5	14.00
1931	25c gray plate proof on stamp paper O. G. pair	197P5	17.00
1933	1c gray black plate proof on stamp paper pair	212P5	5.50
1933	2c green plate proof on stamp paper O. G. pair	213P5	10.00
1933	4c carmine plate proof on stamp paper O. G. pair	215P5	10.00

H. R. Harmer Ltd., London Sales**Feb. 23, 24, 1953, Canada**

1851	12p. black die proof on india	3P2	£38/0/0
1855	10p. orange plate proof on india block of 4	7TC3	£13/10/0
1864	2c green plate proof on india horiz. strip of 3	20TC3	£7/10/0
1897	½c to 8c plate proofs on card horiz. pairs	66P4-72P4	£9/9/0

Feb. 23, 24, 1953, Newfoundland

1928	20c gray black mint vert. strip of 4 perf. SPECIMEN in full		£3/3/0
1929	4c magenta plate proof on stamp paper O. G. pair	166P5	£6/6/0

June 22, 23, 1953, Newfoundland

1933	1c gray black plate proof on stamp paper O. G. block of 4	212P5	£4/10/0
1933	2c green plate proof on stamp paper O. G. block of 4	213P5	£5/0/0
1933	4c carmine plate proof on stamp paper O. G. block of 4 ..	215P5	£6/0/0
1933	24c violet brown plate proof on stamp paper O. G. block of 4		
		224P5	£16/0/0

June 29, 30, 1953, Newfoundland

1898	1c yellow green plate proof on stamp paper vert. pair	80P5	£4/0/0
1910	12c lilac brown plate proof on stamp paper O. G. horiz. pair	96P5	£7/10/0
1929	1c green plate proof on stamp paper block of 4	163P5	£6/6/0
1929	2c carmine plate proof on stamp paper block of 4	164P5	£6/6/0
1929	3c red brown plate proof on stamp paper block of 4	165P5	£7/10/0
1929	4c magenta plate proof on stamp paper horiz. pair	166P5	£4/15/0
1931	3c orange brown plate proof on stamp paper O. G. block of 4		
		187P5	£11/0/0
1931	10c olive black plate proof on stamp paper O. G. block of 4		
		193P5	£11/10/0
1931	20c gray green plate proof on stamp paper O. G. vert. pair	196P5	£6/10/0
1931	25c gray plate proof on stamp paper O. G. horiz. pair	197P5	£6/6/0
1932	1c gray plate proof on stamp paper O. G. pair	184P5	£6/0/0
1932	2c green plate proof on stamp paper O. G. horiz. pair	186P5	£5/10/0
1932	4c carmine plate proof on stamp paper O. G. Horiz. pair ..	189P5	£6/6/0
1932	5c violet plate proof on stamp paper O. G. block of 4	191P5	£11/0/0
1932	7c red brown plate proof on stamp paper block of 4	208P5	£12/0/0
1933	1c gray black plate proof on stamp paper block of 4	212P5	£8/0/0
1933	2c green plate proof on stamp paper O. G. block of 4	213P5	£8/0/0
1933	4c carmine plate proof on stamp paper O. G. horiz. pair ..	215P5	£4/0/0
1933	5c brown plate proof on stamp paper O. G. vert. pair	C13P5	£20/0/0
1933	10c yellow plate proof on stamp paper O. G. vert. pair	C14P5	£20/0/0

H. R. Harmer Inc., New York Sales**Feb. 2, 3, 4, 1953, Canada**

1868	12½c deep blue plate proof india on card	28P3	14.00
1893	8c gray plate proof on stamp paper imperf. pair	44P5	20.50

1898	2c black, blue and carmine, plate proof on stamp paper imperf. unused block of 4	88P5	62.00
1898	2c Map plate proof in black on stamp paper imperf. pair	85TC5	40.00
1903	1c red plate essay with colorless numerals	89E-Ac	6.25
1903	7c olive bistre plate proof on stamp paper imperf. block of 4	92P5	25.00

July 7, 8, 9, 1953, Canada

1857	1p. green on bond paper Colony of Canada	1bE-A	35.00
1857	6p. blue on bond paper Viking's Head	2E-A	26.00
1851	3p. red plate proof on india (red SPECIMEN)	1P3S-Ahb.	10.00
1851	6p. dark neutral gray plate proof on india (orange SPECIMEN)	2TC3S-Avr.	7.75
1855	10p. blue plate proof on india	7P3	11.00
1857	½p. rose plate proof on india (green SPECIMEN)	8P3S-Avr.	10.00
1857	7½p. green plate proof on india	9P3	20.00
1859	5c vermilion plate proof on india	15P3	10.00
1859	10c black brown plate proof on india (red SPECIMEN)	16P3S-Avr.	15.00
1859	10c violet plate proof on india	17P3	13.00
1859	10c red lilac plate proof on india	17P3	13.00
1859	12½c orange, 12½c black plate proofs on india	18TC3	15.00
1859	17c blue plate proof on india (red SPECIMEN)	19P3S-Avr.	9.00
1864	2c rose plate proof on india	20P3	9.00
1859	17c Orange plate proof on india pair	19TC3	12.00
1898	3c red large die proof on wove paper with imprint	77P	14.00
1908	Quebec Tercentenary set of plate proofs on stamp paper in unused pairs	96P5-103P5	155.00

July 20, 21, 1953, Newfoundland

1933	Labrador Air Mails—set of plate proofs on stamp paper imperf. pairs	C13P5-C15P5	460.00
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Martin Riester, French Engraver

Additional Notes

By George W. Caldwell

That thread-worn cliché which informs us that great oaks from little acorns grow has been exemplified in the recent experience of our editors. An illustration of a Bolivian essay in JOURNAL 33, page 40, was the "acorn" which produced a chain reaction bringing to our attention important data, some of which have been published in JOURNAL 34.

E. Corbisier de Meaultsart, Belgian student of early Bolivia, has been the key figure in the matter. As editor of *Le Philatliste Belge*, he had written and published several articles on Riester and his work. Copies of these he forwarded to Dr. Brazer and later in a letter furnished further data of considerable interest.

It is the purpose of this piece to collate, in a measure, the important philatelic data thus developed.

The illustration to which we referred was used in connection with Dr. Brazer's review of an account of the De la Rue Private Exhibition held during the first three weeks of July, 1951, which was published in the August 1951 issue of *The Philatelist*,

well known publication of Robson Lowe. The account cited two large books which "contained sample die proofs of the 19th century productions of De la Rue & Co." Further along it stated: "We were amazed to see die proofs of the essays made for San Marino (three castles type), Persia (sun and lion type), Roumania (eagle type) and Bolivia (shield essays), for various pundits have at times observed that all these were bogus, whilst in truth they are sample essays made by De la Rue with the hope of obtaining orders for printing the stamps of these countries." One of these "sample essays" was the very selfsame Bolivian essay which we illustrated and which M. de Meaultsart proved to have been engraved by Riester.⁽¹⁾

An aura of coincidence inspired by statements in a letter written to Dr. Brazer by M. de Meaultsart under date of May 7, 1952, suggests the possibility that some of the other essays mentioned in the above quotation may have been engraved by Riester. In part M. de Meaultsart wrote: "In the *Timbre Poste* No. 33, Sept. 1865 (the periodical published by Moens), p. 65, the editor mentions ' . . . Riester has made a "projet" [essay] for the first stamp of Persia.' " Persia's first stamp was in the lion design. Continuing, the writer states: "I have read in the same paper that Riester had made an essay for the 1865 issue of Romania but it arrived too late in the competition." Concerning three other essays the writer has this to say: "Dealing with the stamp section in the Universal Exhibition of Paris, 1867, Moens wrote ' . . . M. Riester has not forgotten to show his essays of Egypt⁽²⁾ and Bolivia' and in the same article further on ' . . . An essay for the Republic of San Marino, engraved by Riester, is shown in the frame of M. Gaste.' "

While these data in the de Meaultsart letter do not prove Riester as the engraver of the De la Rue items which we quoted as being in their book, they do suggest such a possibility. Then we come up with the question as to whether Riester was an employee of De la Rue, a free-lance engraver, or whether he sold his work to that firm. The fact that the de Meaultsart copy of the Bolivia essay bears the signature of Riester does not solve the problem because, according to Dr. Brazer, employees in those days were permitted to sign their work. The solution must await further research.

Essay by Riester

As a matter of record we list below the known varieties of the Bolivia essay engraved by Riester and attributed to De la Rue.

Listed by Moens—black on yellow-green, rose and chamois; rose on white, and green on white.

Collection of E. Corbisier de Meaultsart—black on glazed paper of various colors; black, brownish-black and blue on white papers of different textures. Also the two types together and signed by Riester. (See illustration)

Brazer collection—black, slate-black and dim deep b-g-blue on thin white wove paper; and in black on a thicker dim pale o-r-orange glazed surface paper.

—GWC

Ferdinand Hodler

Ferdinand Hodler was one of Switzerland's foremost artists. His William Tell was used as a model by Karl Bickel in designing the 60 Centimes stamp of Switzerland's regular series of 1941.

(1) See JOURNAL No. 34, p. 73.

(2) For further data on the Egypt essay by Riester, see COLLECTORS CLUB PHILATELIST, Vol. XXI, No. 3, July 1942—"The Essays of Egypt", by Ernest A. Kehr.

E. H. Mason's Collection in 1914

By Clarence W. Brazier, D.Sc.

1893 Columbian Issue

This letter from one great collector of essays and proofs to another great collector was found in the H. H. Wilson collection when bought by me in 1947.

Edward H. Mason

Attorney at Law

70 Kilby Street, Boston

Boston, December 22, 1914.

H. H. Wilson, Esq.,

108 Hudson St., New York City, N. Y.

Dear Mr. Wilson:

I am returning the sheet of 1c coupon essays and the sheet of 90c 1869 small figure essays lacking the central picture. Do you know whether the latter is an entire sheet or a half sheet? The margin at left is rather small. I was not aware that a plate was made of this essay in this shape. I have a number of die proofs [essays] in trial colors in the same shape.

I would be glad to have a list of the colors of your Columbian die proofs similar to those I purchased from you. I am aware that it is very difficult to describe the shades and I have not yet attempted it in many cases of trial colors.

I am enclosing a check list of my Columbians and would be glad to have you send me a list of any others you may have.

It is claimed that a proof from the completed die should show imprint and plate [Die] No., that one or the other may be uninked, or if so may be almost pressed out under the pressure which affixes the India paper to the card; the reverse of this may be true; that proofs not showing imprint or plate [Die] No. may be from an unfinished die and they should be carefully examined.⁽¹⁾

Yours truly,

Edward H. Mason.

Mason's Check List of 1893 Issue

From the report of the Postmaster General for 1894 we learn that 16,800 "proof specimens" (1050 sets of sixteen denominations) were supplied to the Post Office Department. Mr. Luff says that these are understood to have consisted of fifty sets of the die proofs on India [large die thin card] paper and 1000 sets of plate proofs on cardboard. The proofs on cardboard can be easily identified but the sets of die proofs on India paper have not been [1914] recognized. [The large die sunk proofs on India paper then unknown. C. W. B.]

In the following list, measurements of the block are in millimeters, of the cards in inches; the horizontal measurement is given first.

Artist's drawings [outline etching essays]: Set of eight⁽²⁾ on oblong cards, 2 3/16 by 1 11/16 inches, with rounded corners, showing the central design only, and unfinished, color red. 3c, 6c, 10c, 30c, \$1, \$3, \$4, and one which has not reached the state where it

(1) My studies prior to 1938 discovered that the 2c and 4c, each in over 25 colors, are die essays printed from the unfinished dies without die number or imprint.—C. W. B.

(2) These are listed in my catalog "Essays for U. S. Adhesive Postage Stamps" as follows: 223E-Fb, 232E-Bb, 235E-Ab, 237E-Ab, 239E-Eb, 241E-Ab, 243E-Ab, 244E-Ab.—C. W. B.

can be identified; it is not Columbus, possibly is Grant [1890 5c 223E-Fb]; it bears no resemblance to any accepted design of the series. [All eight are now in the Brazer collection.] The 30c shows a block 38 x 26. The 3c and \$1 show traces of a block extending across the card; the \$4 shows a block 33 x 43 mm.

Die proofs showing the central design, without the border, on pieces of India paper; three are mounted on card, showing blocks of different sizes: 1, 2, 3, 5 and 15 cents, in black.

Die proofs on India paper, block 74 x 61 mm on card 9 x 5 $\frac{7}{8}$ inches; no imprint or plate number: 2, 4 cents in dark brown; 5 cents in bright blue.

Die proof on India paper, block 74 x 61 mm on card 4 $\frac{7}{16}$ by 5 $\frac{7}{8}$ inches, with imprint and plate [die] number C-265: 5 cents in black, sage-green, rich brown, carmine, bright blue.

Die proof on India paper, block 74 x 61 mm on card 5 x 4 $\frac{1}{2}$ inches, with imprint and plate [die] number C-267: 10 cents, in carmine.

Die proof on India paper, block 74 x 61 mm on card 5 x 3 $\frac{1}{4}$ inches; no imprint or plate number: 50 cents, in black.

Die proofs on [thin] cardboard, 8 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches; show imprint but no plate [die] number or block; Set of fifteen, 8 cents omitted, in normal colors.

Die proofs [essays] on cardboard 4 $\frac{3}{8}$ x 5 $\frac{7}{8}$ inches; show block 74 x 61 mm, no imprint or plate [die] number. Trial colors. 2c; approaching normal color, five; purple, one; shades of red, three; shades of brown, seven; shades of green, three; black, ultramarine, orange, one each (22). [These probably were the small numeral die essays 231E-Eb of which 25 colors are now known. C. W. B.] 4c; black, orange, ultramarine, blue, sea green, moss green, carmine, rose-red, brown-red, rose-brown, violet, one each; mauve to magenta, four; shades of brown to bistre, seven. (22) [These probably were the die essays with unfinished frame 233E-Bb of which 28 colors are now known. C. W. B.]

Die proofs on cardboard, 4 $\frac{3}{8}$ x 5 $\frac{7}{8}$ inches; show block 74 x 61 mm, also imprint and plate [die] number C-265. 5c; Shades of blue, two; shades of green, two; shades of red, five; shades of maroon, four; shades of brown, five; black, one. (19)

Plate proofs on India paper; set of sixteen in about normal colors.

Plate proofs on cardboard; set of sixteen in about normal colors.

[1903 Small] Die proofs by Bureau of Engraving and Printing; on paper 43 x 31 mm, showing a margin of 4 mm or more on each side of the stamp. Set of sixteen in normal colors.

In the June 1952 issue of *The American Philatelist*, Fred L. Reed writing under the title "The Netherlands—The First Issue" states in part: "In 1856 color proofs of the 5 cents watermarked paper without gum were made from Plate III in five different shades of blue and of the 10 Cents Plate V in six different shades of blue and brick red. A 5 Cents black Plate I, on white cardboard was distributed to officials in 1852. A proof of the 15 cents on watermarked paper without gum is being disputed, as a differentiation between the actual stamp and that proof cannot be made with certainty."

R. Jahn writing in the *Journal Philatelique de Berne*, July 1952 issue, states that the first postage due stamps of Bavaria (Scott's design D1) were printed by Weiss (Johann Georg Weiss) typographic printer of Munich, on paper supplied by the Baron von Beckh Paper Mill in Pasing (near Munich). Jahn recognizes two varieties of the Lozenges watermark on the 1870 issue of this design (Scott's Wmks 92 & 93), from which he concludes that at times paper was also supplied by the Dachau Mill (Scott's Wmk 92). Collectors of Bavaria familiar with German will find Jahn's article on this postage due issue very informative, quoting as it does some of the official documents.

Society Official Business

Reports of Chapter Meetings

Meeting of Board of Directors, October 31, 1953

President Gates called the meeting to order at 8.30 p. m., Saturday, Oct. 31, 1953, at the Robert Treat Hotel, Newark, N. J. The directors present were Messrs. Blanchard, Gates, Gros, Higgins, Mandos, Rich and Wray; with proxies from all directors not present.

On roll call by the Secretary, a quorum was established.

On motion duly carried, three applications for membership were accepted, subject to the usual period of posting.

On motion duly carried, Mr. E. A. Flanders, who had paid dues for the current year, was removed from the membership roster.

On motion duly carried, it was ordered that the bid of the Newark, N. J. group for our 1954 Convention be considered at a coming meeting of the Board.

On motion unanimously carried, it was ordered that, from this date, Dr. Clarence W. Brazer and Mr. Chester A. Smeltzer be Honorary Life Members of this society, in recognition of conspicuous services rendered.

On motion unanimously carried, Dr. Brazer and Mr. Smeltzer were elected as Honorary Life Directors of this Society.

On motion duly carried, the President was authorized to appoint a committee of three to arrange for the presentation of the two Honorary Life Memberships in early 1954. President Gates appointed Messrs. Wray, Gros and Morris to form this committee.

At 8.46 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder*

New York Chapter No. 1

SOL. ALTMANN, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of October 14, 1953. Members present: Altmann, Barovick, Blanchard, Brazer, Brooks, Capossela, Esternaux, Finkelberg, Gates, Gros, Higgins, Lott, Minuse and Rochlin.

Mr. Julian Gros showed his prize winning collection, (of the Tampa Show), of the U. S. issue of 1861. This exhibit consisted of the progressive stage of the die from the vignette to the completed die cut to shape for the following values; 1c 3c 5c 12c 24c and 90c. Also shown were the premier gravure Essays of 1861 on india, specimen imprinted proofs, and proofs with control numbers. Proofs on various experimental papers and a complete set of the large die proofs. Also there were the Atlanta trial color card proofs in the five colors, black, scarlet, brown, blue and green. Several pages were devoted to card and india proofs in blocks of four.

Mr. Finkelberg exhibited two pages of U. S. Essays of 1861. One page consisted of Bowlsby's patent of the 1c 1861 with coupon attached, in various forms (Brazers No. 65E-B), the other page had the 1861 1c Lowenberg patent of surface starched papers and trial colors in blocks of four.

Mr. Capossela showed large and small die proofs, plate proofs in blocks of four in normal color and a beautifully centered stamp with original gum of all the U. S. stamps issued from 1847 to and including the Trans-Miss. issue. Included were the 1851 large hybrid die proofs as large die proofs of this issue are not known. This collection was mounted on unruled pages with beautifully hand drawn colored borders, each page of which was different.

Dr. Brazer exhibited two volumes of his outstanding 1882-1889 collection of U. S. essays and proofs. Included were some 1883 2c experimental color proofs on card for the color of the 1889 sample stamps and finished plate proofs, perforated and gummed on various watermarked German papers that look very much like the issued stamp. Rarities shown included the 1912 and 1915 printings of the small die proofs, also imprint strips of five of the SAMPLE and SAMPLE A stamps, 2c SPECIMEN in green in block letters. 4c on card SPECIMEN in red, die proofs signed by the engravers, also by A. D. Hazen, Third Asst. Postmaster General for final approval: die proofs from the books of the Directors of the American Bank Note Co. and examples of singles, blocks and large pieces of card proofs in various shades, including the only known one of the 1c 1887 on card in ultramarine.

Special Meeting of October 31, 1953. Members present: Altmann, Barovick, Blanchard, Dr. and Mrs. Brazer, Capossela, Esternaux, Finkelberg, Gates, Gros, Higgins, Holton, Minuse, Ostrow, Rasmussen, Rich, Rochlin, Wray. Our guests were, Messrs. Elliott Perry, Marcus White, Julius Windner, W. H. Kiefaber, Dr. Green and Dr. Johnstone.

This meeting was held in conjunction with the 19th. American Philatelic Congress and National Stamp Exhibition (Philatex) at the Robert Treat Hotel in Newark, N. J.

Mr. Gros exhibited a complete showing of the U. S. Departments; all of the 92 large die proofs. The complete set of the Atlanta trial color in the five shades including all the high State dollar values and the 1915 printings made for the Panama-Pacific Exposition.

Mr. Barovick showed ten pages of his magnificent collection of die proofs of the souvenir sheets of Belgium. The outstanding of which were the accepted die proofs, showing the "seal" of the department of Postes and Telegraphs, giving the approval to go ahead with the issue as printed for the general public. As this was only a very small part of his collection, Mr. Barovick has promised to show the balance at one of our meetings this coming season.

Dr. Blanchard spoke next on his special hobby of Stamps and Paper Money. He explained, and demonstrated with specimens, how paper money can be collected in various ways, by itself or in combination with something else, and showed how closely it can be hooked up with our stamps. Referring particularly to the bank notes of the pre-Civil War era, some of the different categories into which this sort of collecting may be divided are as follows; (1) Bank notes alone, arranged by States, by localities within a State, and by banks within each locality, and mounted in stamp albums rather than being filed away in bundles of envelopes, the usual practice of the numismatists; (2) bank notes alone, but paying attention to such features as signatures (a form of autograph collecting), imprints of the engraving companies, signed vignettes etc., or to the subjects of the vignettes, as in topical collecting; (3) bank notes in combination with matching vignettes, that is, mounting a note with a die proof of one of the vignettes shown on the note; (4) bank notes in combination with stamps having identical or similar designs; (5) revenue stamped checks (after the Civil War) illustrated with bank note designs, mounted with notes having the same designs, or mounted with die proofs of these designs; (6) patriotic envelopes illustrated with bank note designs mounted with notes showing the same design. The speaker showed a number of interesting examples in each of these different categories. Many in the audience were surprised to learn in this way of the very wide interest afforded by this type of collecting.

During the meeting we were informed by Henry Gates, President that the Board of Directors had just elected Dr. Clarence W. Brazer and Mr. Chester Smeltzer to Honorary Membership for life in the Society. Also they were made Honorary Members for life of the Board of Directors.

Secretary's Report

BY ALBERT H. HIGGINS, *Secretary*

70 University Place, New York 3, N. Y.

Members Admitted

No.	
785	Gillmore, Donald E., 1435 Parkview Terrace, Hillside 5, N. J. (No specialty stated.)
786	Freeman, Harley L., 353 South Atlantic Ave., Ormond Beach, Fla. (Obsolete bank notes.)
787	Keefe, John H., 14211 Delaware Avenue, Lakewood 7, Ohio. (Bank note type engravings.)
788	Stewart, Willard D., 535 Teaneck Road, Teaneck, N. J. (Used British Colonials.)
789	Lyman, Robert W., 90 Markland St., Hamilton, Ont., Canada. (Classics.)

Applications Received

790	Tainter, John S., 121 Blossom Street, Fitchburg, Mass. (U. S. currency.) By T. F. Morris.
791	Massey, Kenneth C., 42 York Street, Lambertville, N. J. (No specialty stated.) By C. W. Brazer.
792	Catt, Francis N., 4541 N. Sheridan Road, Chicago 40, Ill. (Chalon portraits.) By J. Blanchard.
793	Smythe, Donald D., 835 Turk St., San Francisco 1, Calif. (Brazil, Subequatorial Africa.) By S. G. Rich.
794	Demaine, Robert S., 33 Pilgrim Road, Arlington, Mass. (U. S. essays and proofs.) By J. E. Molesworth.
795	Schilke, Oscar G., Cooke Lane, Beacon Falls, Conn. (No specialty stated.) By T. F. Morris.
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61-C	Linn, George W., to Hawey-in-the-Hills, Florida.
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287	Flanders, E. A.
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387	Stern, Edward
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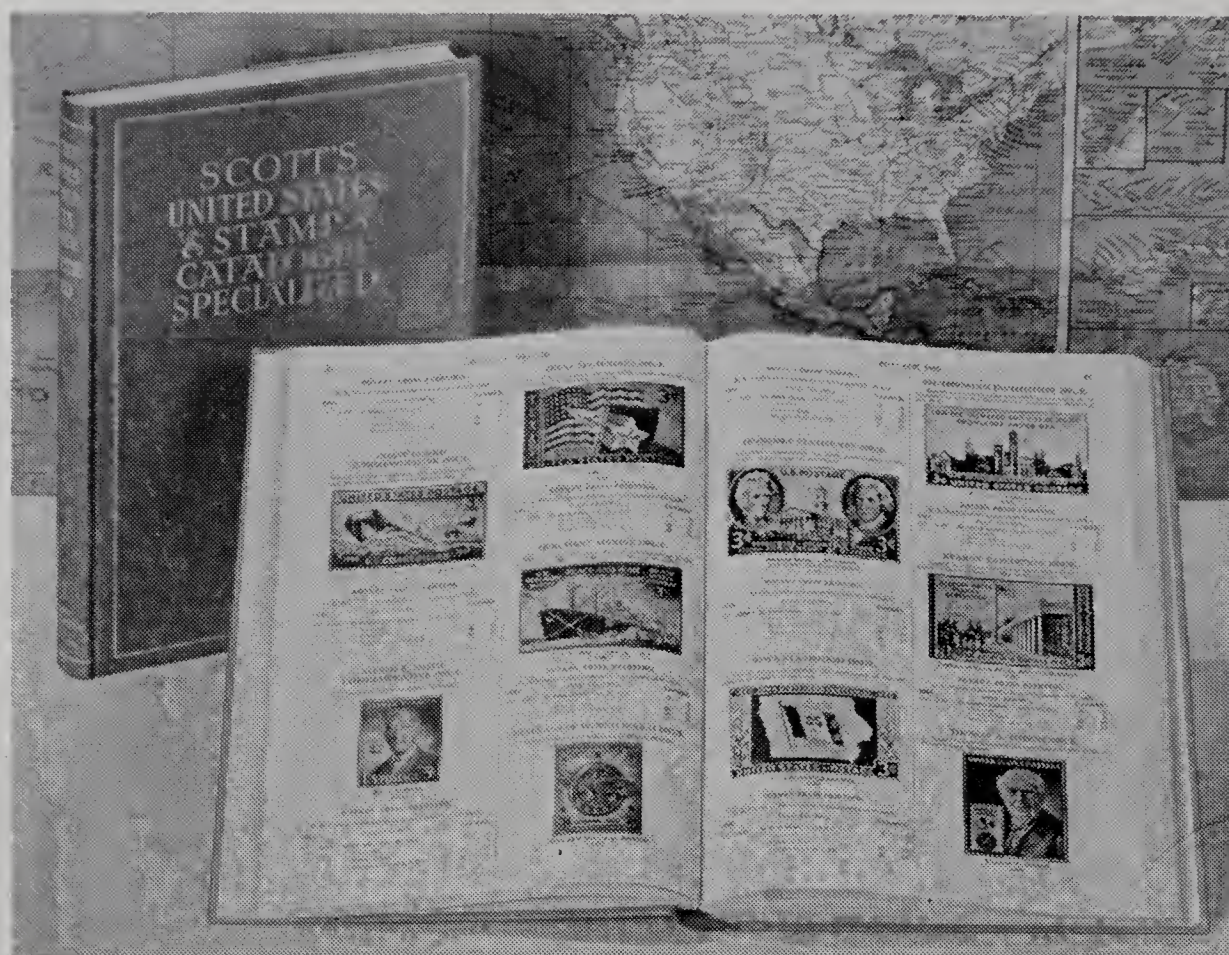
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The Story of an Auction

A CERTAIN auction held in New York on January 11th, 12th, and 13th was an interesting "General Sale" of 1643 lots received from 33 different owners.

It contained a fine group of United States, broken into 528 lots, a useful selection of British Commonwealth that required 691 lots, and lastly General Foreign, with pretty Greece, that needed 424 lots.

The weather on the first day of the auction, Monday, was terrible. There was nearly a foot of snow which had disrupted road and rail services to varying degrees. Nevertheless 28 persons attended the auction, including one agent representing five persons. The second day, Tuesday, comprised British Commonwealth, which by reason of its more restricted market would normally mean a smaller "room". However, there were 36 persons present including three agents representing nine persons.

Wednesday, when General Foreign was sold, saw slightly improved weather and a room of 44 persons with two agents representing six persons.

This is however only a small part of the story of the January 11th, 12th, 13th auction. Prior to the auction the auctioneers had received

734 BID FORMS CONTAINING 11,700 BIDS

or an average of over 7 bids on every lot in the auction, these being available to compete with the active efforts of the "room" bidders.

HOW SUCCESSFUL WERE THE BIDDERS?

Out of 856 bidders (mail and room) there were

408 DIFFERENT BUYERS.

AND WHERE DID THE BIDS COME FROM?

788 came from within the United States, 42 from Canada, and others from Mexico, Cuba, Hawaii, Porto Rico, Costa Rica, Colombia, Dominican Republic, Venezuela, Bermuda, Belgian Congo, Great Britain, New Zealand, France, Germany, Italy, and Switzerland—truly an international coverage.

THE RESULT?

A total of \$38,206.75 compared with the pre-auction lot-by-lot estimate of \$35,269.50. It should be borne in mind that these lot-by-lot estimates, which were exceeded by 8%, regularly come out higher than any original appraisals given to owners earlier.

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